

THE BUSINESS OUTLOOK—III.



THE NEW YORK



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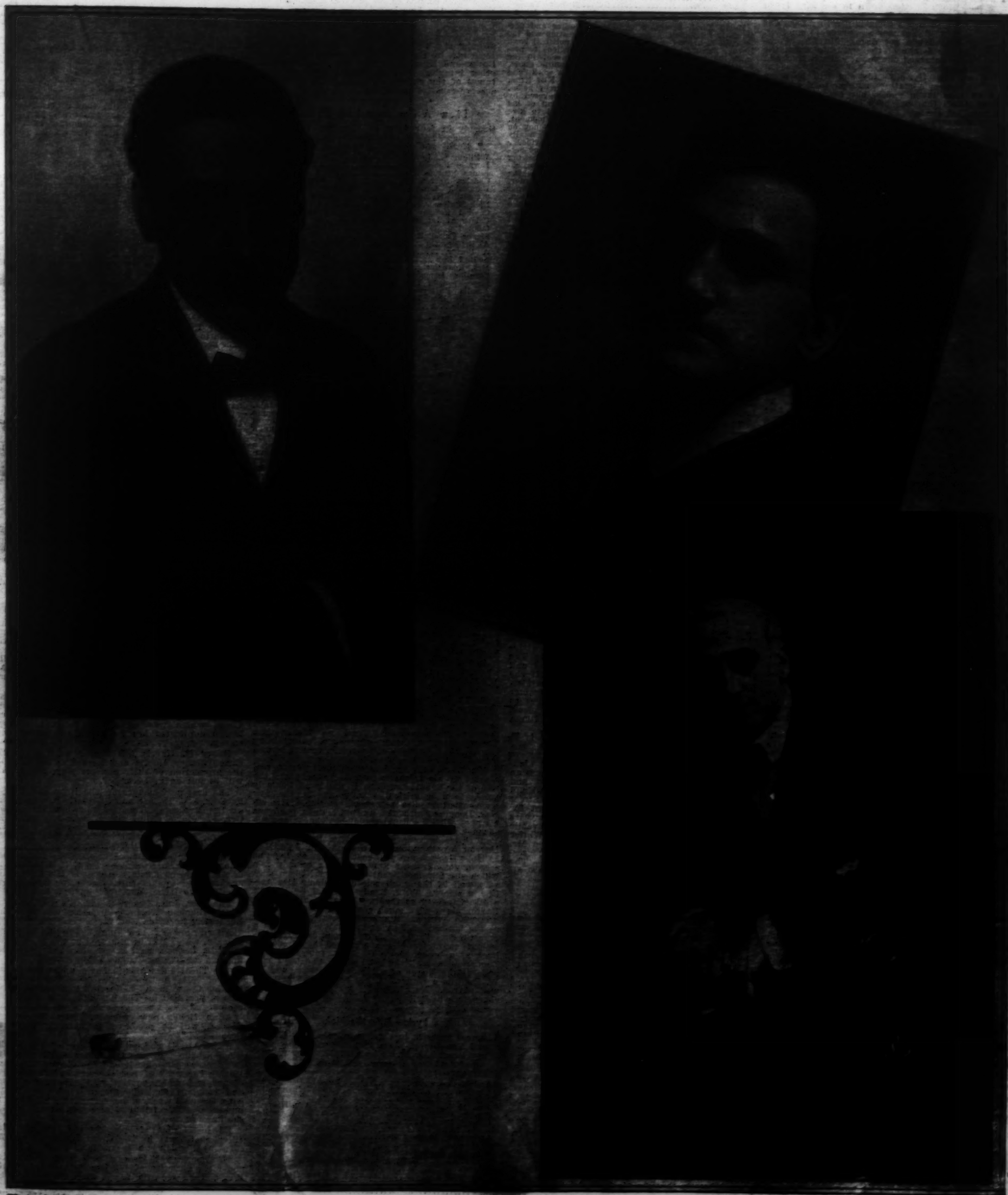


Photo by Geo. F. Y.

CREATORS OF THE NEW YORK HIPPODROME'S GREATEST PRODUCTION.

THE NATINEE GIRL



HELLO! How long have you been in town? Been down to see May Irwin get drunk?"

This is a common greeting from one returned bronzed summer sojourner to another. To "see May Irwin get drunk" in Mrs. Peckham's Carouse is one of the sights to warm the heart of the returned one toward Manhattan and its light-hearted pleasures.

"What a pretty old lady she will be some day!" whispers a matinee matron to a matinee man as Miss Irwin makes her entrance in the George Adair that has been chosen to galvanize the imported Mollusc. For it is a May Irwin we have never seen in all the phases of Irwinism we have witnessed. A May Irwin in soft, sparse white wig, in a tiny white lace bonnet, black plumed and pink rosed, and a gown of white silk and black net worn trip and taut over a figure that is undeniably thinning.

She comes, person, serene, self-righteous, into her husband's law office to read to him a new portion of her speech to the Daughters of Total Abstinence, a portion concerning the vice of secret drinking, at hearing which he casts furtive, distrustful glances at a cupboard where he has just placed the forty-year-old vintage of Kentucky sent him by his wife's brother.

Back and forth to her husband's office flits ponderously Mrs. Peckham, and the last flitting is disastrous. She discovers the aged bottle. She faints. To restore her to consciousness two large glasses of ancient whiskey are poured down her passive throat. Then begins the strange transformation of Mrs. Peckham. Over her face spreads the token that something of a surprising pleasant nature has happened. Her glance falls upon the features of a jealous woman with whom she had been dignifiedly quarreling before the downpour of the whiskey. She bestows a silly smile upon her late antagonist. She turns her eyes upon the woman's husband, whom before the fall, she had accused of being intoxicated. The staid matron draws forth a large and manly handkerchief and waves it at him. The feet that had been primly crossed begin to flutter. She executes a sitting dance. She laughs. At her husband's entrance she begins to cry. And nobody can cry so amusingly as May Irwin. The shocked husband demands an explanation of his wife's novel mood.

"What's in that bottle?" he shouts.

"I didn't think 'twas maple syrup, did ye?" answers the temperance reformer, more friendly now with her consonants than her vowels. She listens, punctuating their words with her nods. The fading fatness still upon her face, she looks coquetically at her spouse.

"N the best thing is 't never affected me at all," she assures him.

The story of the production of Mrs. Peckham's Carouse is the story of a forgotten manuscript. Mrs. Irwin, at a time when George Ade was so little known that she kindly but firmly addressed her letters to "Mr. George Ade," bought the sketch, put it in the bottom of her trunk, and only examined it two years ago when her play needed electric treatment. Last year she decided to enter it for vaudeville. Fortunately for The Mollusc, she has borrowed it back.

From laughter to tears is the distance between the theatre where Mrs. Peckham's Carouse takes place to that other in which we see The Offenders. Much fault may be justly found with the play, and the fault the average playgoer will find is the intense earnestness of its purpose. The public always rebels against impersonating a Sunday school class within a playhouse doors.

But there is in the play a scene that brought a rainfall of tears upon faces stiff muscled from much weeping of plays.

The Matinee Girl, who drew in scenes and situations with her mother's milk, and who always peeps behind an illusion for sight of the machinery that created it, cannot remember when she wept at a play. But when James Seely, who plays the judge of the Children's Court with absolute naturalness, held his impromptu reception on the lawn to hear the reports of the little paroled culprits, and one of these, nine years old but a drunkard because he was the son of a constantly intoxicated mother and he "didn't feel so tired when he had had some whiskey," was ordered to the reform school, the tears came from a height or depth long unstirred. It was an exquisite scene superbly played, and if lifted out of the play and sent vaudeville circuiting it would be better propaganda and better entertainment than if sunk in its present setting.

Last week the Matinee Girl referred to the resemblance of Marjorie Wood to Katherine Grey. The typewriter, an exceedingly wicked and deceitful instrument, placed Miss Wood in The Offenders. Miss Wood was Robert Edson's leading woman in The Call of the North. Curiously, Mr. Edson chose Katherine Grey for the same rank in The Offenders.

Mary Garden is enjoying that form of fame which finds its expression in articles of apparel bearing her name. There is a huge harem called "the Mary Garden." A slender gold fillet is known as "the Geraldine Farrar." "When you want to be real sporty you can wear both," cried one who never misses the opera, "though they do give one a headache, like the one Salome must have had when she stopped whirling."

Those verses which every actor has at some time publicly read, "How Salvatore Won," by Ella Wheeler Wilcox, have been expanded into a sketch by the author, and the story of why it was necessary that Salvatore should win may soon be told in the vaudeville circuit.

Apple James, telegraphing a New York friend of the successful opening of Peer Gynt in New Orleans, said: "Went well. First night, as all first nights, like a bad dream."

The profoundest depths of horror are always sounded by actors for a simile to express first nights. "Like being drawn and quartered," says Virginia Barnard. "Like being run over by the Twentieth Century express," says Maxine Elliott. "On the day of the first-night I always talk of suicide," says Billie Burke.

REVIEWS OF NEW PLAYS.

A WEEK FULL OF INTERESTING PRODUCTIONS OF MORE OR LESS MERIT.

Robert Edson in an Effort by a New Playwright—Thomas A. Wise and Douglas Fairbanks Succeed as Co-Stars—Lulu Glaser Delights in Bright Comedy—Marcelle a Comic Opera for Louise Gunning—German Theatres Open.

To be reviewed next week:

MYSELF—BETTINA Daly's
AGNES Majestic
HIS WIFE'S FAMILY Wallack's
THE AMERICAN IDEA New York
MORNING, NOON AND NIGHT Yorkville

Hudson—The Offenders.

Play in four acts, by Elmer Blaney Harris. Produced Sept. 28. (Henry B. Harris, manager.)

Tomo T. Tamamoto
Mimi Graham Catherine Countess
Willie Wilson Percival Aymer
Helen North Street Katherine Grey
Horace Street John Flood
Maud Miss M. Murdoch
Edgar Street Morgan Coman
Kilf King Robert Edson
Judge James Seely
Mickey George Falkner
Maud Evelina Paxton Beatrice Prentice
A. Walter Vincent De Pascale
Blanco William Ricciardi
J. W. Graham Charles Abbott
Flanagan Charles Hawley
Annie Diana Hunter
Jack Cracker Lawrence Reddinger
Skippy Clarence Rockefeller
Mumps Willie Gray
Eddie Robert Tansy
Chocolate Washington Jones

Helen North Street, a settlement worker and particularly interested in the child labor question and the juvenile court scheme, is the wife of a political boss. Blanche Street, who is engaged to corporations to prevent the passage of a child labor bill sent to the Legislature by Judge Winter, is not in sympathy with his wife's work, and his wife knows nothing of his reputation. Kilf King, a recent convict, enters the street home, assaults the Japanese servant, and is discovered by Helen. In a struggle she obtains possession of his revolver, but offers to let him go free and to give him his. Judge Winter, arriving at that moment, discovers Kilf Street's identity. Helen finally agrees to try to be honest. He is asked to get evidence against Blanco, a restaurant keeper suspected of perjury that is rampant in frequenting his place. Kilf, knowing Blanco is in the second act he discovers Helen's love to Mimi Graham, the young wife of a mill owner, and decides to act in the Blanco case. He has found drunk in a cellar, where she has been taken from the restaurant. This girl agrees to help him. In the third act, Blanco's Kilf goes to a private dining room at one thousand dollar bill. He confronts Helen with the evidence of Maud, and Street with a charge of accepting a bribe. Helen, in response to a telephone message, learns her husband's real nature and declares her intention of leaving him. Street burglarizes Kilf from a charge of attempted murder, but offers himself to the detective. In the meantime Mimi Graham has persuaded her husband to cease employing children in his factory. In the last act Kilf returns from prison, dying with consumption of the throat. By this time Helen has divorced Street and is about to marry Judge Winter. His son by his first wife, has returned from Goldfield, rich, and is about to marry Helen's sister, Maud. Maud has been to work in the juvenile court probation system is introduced into the last nature in the first and second acts.

The author evidently had an idea and a message when he wrote this play, but he has failed to put so much of both into it that he has failed to make anything but the obvious clear. Some scenes of melodrama are written with considerable force, but for the most part the actions and the dialogue are little more than lecture. With the elimination of several unnecessary characters, a closer knitting together of consequential incidents, and more attention paid to the necessary cumulative quality of dramatic writing, the play might succeed. Its future is now problematical.

The acting helps much to make it entertaining. Robert Edson in the role of Kilf King plays the "Owen Conway" part with more than his usual strength. In his acting he never loses sight of the type of man he is representing, and his performance shows much attention to the value of the part. Katherine Grey as Helen Street performs the part delightfully, with all the surety for which she is noted. Catherine Countess as Mimi Graham is well with a role that the author has left indeterminate. Her characterization is realistic, but the discussion presented by the author are almost insurmountable. Beatrice Prentice, who made such a positive hit in The Call of the North, has the role of Maud and plays it consistently on too high a key. If she will tone her gestures, voice and dialect considerably, she will be giving a fine piece of character work. Miss M. Murdoch, as Maud, proves to be a very pretty young woman, with fresh, pleasing manners and bright acting ability. Diana Hunter does well in a bit.

Among the best actors in the company is T. Tamamoto, who plays the Japanese servant. His only scene lasts less than five minutes, but in that time he displays artist ability of the highest sort. John Flood as Horace Street gives an excellent performance of the gruffing boss, and even in the repentant last act he is natural and convincing. Morgan Coman as Edgar Street plays the part with his usual high regard for characterization. Robert Tansy, about ten years old, is precociously good as one of the juvenile probationers. James Seely plays Judge Winter well, and Charles Abbott as Blanco, the restaurant proprietor, is extremely natural. The other roles are of small importance, but are all skillfully played.

Casino—Marcelle.

Operetta in two acts, by Frank Pixley and Gustave Luder. Produced Oct. 1. (Sam S. and Lee Shubert, Inc., managers.)

Baron Von Berghof Jess Dandy
Lieutenant Karl Von Berghof Frank Rushworth
Dumma Henry Norman
Herr Schwilke Herbert Cartwright
Kilf George Boniface Jr.
Pier Lawrence Wheat
Corporal Frisch Robert O'Connor
Fritz David Bennett
Marcelle Louise Gunning
Leda Edith Glynn
Fraulein Rosa Von Berghof Miss Ryan
Mrs. Darlington Leona Anderson
Baroness Von Berghof Nettie Black

The story of the play: The childless Baron Von Berghof is threatened with the loss of his estate to his nephew, Lieutenant Karl Von Berghof, unless he can produce a son on a certain date. He gives out that he has a son who has lived in Paris since birth, and when proof is de-

At last the iron of professional jealousy has entered the generous soul of Laura Burt. The object is Madame Alla Nazimova. But it is not because of the Russian's Hedda Gabler nor El Comete nor Nora that Miss Burt, journeying through Canada, is troubled. Miss Burt wants to know whether Madame Nazimova's chickens are as numerous and as healthy as her own, and whether they are only Brahmas.

"At Great Kills, on Staten Island, we have sixty-five white Wadsworths, all in perfect health, and twenty-five of the hens laying," she proudly asserts.

manded by the nephew's lawyer, King, he sends his sister, Dumma, to abduct a suitable person from the Paris train. Dumma brings back Marcelle, a French actress, and is interested as to the desired sex of the kidnapped person. Marcelle puts on a uniform and passes herself off for her twin brother, the mythical son of the Baron. Before her departure, Lieutenant Karl falls in love with her and she with him after a series of comic complications resulting from such situations, the truth comes out: the Lieutenant relinquishes his claim to the estate, and a young American, Rud Wilson, from Kalamazoo, made happy with the Baron's adopted daughter, Elia.

Book and music of this tastefully dressed operetta are both of the familiar sort, pretty sure of being popular. There is not much originality in either the words or the tunes, and the humor, so far, is rather ponderous. Still the first-night audience was entertained, and with the excellent singing of the star and the bright costuming of the choruses, a good many more audiences will be entertained before the piece leaves Broadway.

Louise Gunning has all too few songs to satisfy her hearers, but her voice is so far above the average musical comedy voice that one does not get enough of it. One air, "Far, Far Away," is demanded over and over again. "The Message of the Red, Red Rose" also finds popular favor, and her opening song, "My Own Parole," is pleasing. Elia Ryan, youthful and charming, makes Elia a lovable character. A little more strength in her voice would make her singing in "Love, the Message," and "Cupid, Sly Little Rascal," more agreeable. This latter song has a waits finish that arouses much applause. Leona Anderson as principal of a seminary and Nettie Black as the Baroness have no opportunities. Very good work is done by Edith Glynn as Marcelle's maid.

Jess Dandy as the Baron bears the burden of the comedy and is on the stage most of the time. He has a recitation to music called "Something." Frank Rushworth makes a handsome Lieutenant, acting well and singing his "Battle Song" and "Once in a While" with spirit. Henry Norman gets some humor out of the part of Dumma, and Herbert Cartwright does the same with the character of the Burgomaster. George Boniface, Jr., finds little chance as the lawyer, King. Lawrence Wheat as the American tourist sings and dances vigorously and is especially liked in a song about Kalamazoo. Robert O'Connor in the small role of a French artist is good, and the small parts are played with spirit. One of the most amusing incidents in the piece is a scene between the other intoxicated on doctored punch. The costumes of the choruses, designed by Melville Ellis, deserve especial attention.

Bijou—A Gentleman from Mississippi.

Comedy in four acts, by Harrison Rhodes and Thomas A. Wise. Produced Sept. 29. (William A. Brady and Joseph R. Grismer, managers.)

William H. Langdon Thomas A. Wise
Horatio Peabody W. J. Brady
James Stevens Hal De Forrest
Charles Norton Ernest Baxter
Randolph Douglas Fairbanks
Dick Cullen Harry Stubbs
Colonel Beverly Stoneham Frederick Bock
Colonel J. D. Teller Charles Chapelle
Signor Caraccioli Donald Mackintire
A. Porter Henry Gibson
Mrs. Spangler Charles Johnson
Carolina Langdon Harriet Worthington
Hope Georgia Langdon Lola May
Anella Butterworth Agnes De Lane
Madame Des Arcins Karen Nielsen
A. Bide Sallie Livingston

William H. Langdon, the newly elected junior Senator from Mississippi, comes to Washington with ideas of what constitutes a gentleman. He brings his two daughters, Carolina and Hope Georgia. His son, Randolph, has been living North for some time, under the guidance of Charles Norton, Congressman. After his arrival Senator Langdon meets Bud Haines, a New York newspaper editor, and engages him as private secretary and instructor in the art of politics. Bud thinks he has fallen in love with Carolina, and therefore accepts the position. Senator Peabody from Pennsylvania, Norton is engaged in a speculation backed by a steel company to secure possession of land in a Mississippi Gulf town, and are intent on the passage of a Naval Appropriation bill establishing a station at this place. Norton has secured Randolph Langdon to invest some of his father's money and Carolina a legacy from her mother in the scheme. Langdon seems to be playing into their hands without effort. Bud Haines, however, learns something of their scheme and determines to turn his espionage. The conspirators and out his knowledge, and, with the aid of Carolina, who is in love with Norton, they make him think that Senator Langdon has been deceived by him, and is himself interested in the land speculation. After a short apparition the Senator discovers his mistake and reinstates Bud Haines as his private secretary, and then that he will prevent their making one cent out of the deal. He hasn't the slightest idea how he will manage; but, as he says, poker was invented in Mississippi. At the last moment he finds a way of forcing the Senators to be honorable. Carolina repeats of her part in the scheme, and Norton is forgiven for his share. Bud discovers that he is in love with Hope Georgia instead of Carolina, and Senator Langdon proposes to Mrs. Spangler, the Capitol widow, and is accepted.

Before the first act was half over, Tuesday night, the success of the play was assured. Mr. Wise and his co-author have supplied enough bright dialogue, realistic characters and entertaining situations to carry several comedies, and through them this one does not drag for a moment. While there might be food for thought in the simple honesty of the principal character, there is no sermonizing and no idealization. There is just a clean, wholesome, entertaining comedy that closely resembles life, and it is well played and well staged.

Mr. Wise, with his first opportunity for a real display of his talent in several years, plays the role of the Senator excellently, and is particularly good, from a critical standpoint, in the few scenes that require repressed emotion. His co-star, Douglas Fairbanks, as Bud Haines, performs his part with his usual genial boyishness and assurance and makes a fine foil to Mr. Wise. Sue Van Duser is very good as Mrs. Spangler, and Harriet Worthington as Carolina and Lola May as Hope Georgia are well cast. Agnes De Lane as secretary to Senator Stevens has a comedy role which she fills intelligently. Karen Nielsen does very well in the small role of Madame Des Arcins, a singer. W. J. Brady and Hal De Forrest Baxter play with much realism the role of Congressman Norton. Stanhope Waddy Ray as a reporter contributes a share of good comedy. Excellent character bits are played by Frederick Bock as a broken down G. A. R. veteran, E. H. Bender as a realistic hotel clerk, Charles Chapelle as the Mayor of a Mississippi town, and M. W. Hale as a singer. Other roles are small but well played. No attempt is made by any of the characters to imitate the Mississippi dialect.

Lyric—Mlle. Mischief.

Vincentine operetta in three acts. Book by Krantz and Von Sterk. American adaptation by Sydney Rosenfeld. Music by Carl M. Ziehrer. Produced Sept. 28. (Sam S. and Lee Shubert, Inc., managers.)

Andre Claire Robert Dempster
Bessie Josie Intropoli
Mellie Alexander Clark
Mrs. Ada Henry
Freddie Mellie John E. Kelly
Colonel Rumber Robert Brudrick
Leda Jean Newcombe
Lieutenant Berner W. T. Carleton
Gaston Silver Follansbee
Sergeant Dubar Frank Farrington
Paul William Arnold
Victor J. Ryder Glynn
Charlotte Mark Harrison
Lola Edith Intropoli
Mimi Elizabeth Eric
Routie Gertrude Darrell
Lala Glaser

This is the story: Mlle. Mischief is a young woman, known as Rosette in the play, who through her mischievous nature gets

into various predicaments just for the fun of it, but out of them. She impersonates a young Englishman by the name of Freddy Mellie and goes out to the barracks at Westwood, where she runs the risk of being injured to the hardships of soldier life. She is a series of cold and hot baths. She makes a confusion to a lieutenant that she is a woman, and he, falling in love with her, promises to shield her. She has great fun with Mellie, the man who is supposed to be her father, appears on the stage. Then a little later Freddy himself shows up and more confusion ensues. Finally Mrs. Mellie appears and matters are set right. Rosette goes to Andre Claire, whom she set out to win, and her other antics find less mischievous wives elsewhere.

The operetta was entertaining, with clever songs and catchy music, and Miss Glaser has one of the most enjoyable roles in which she has been seen for some time. She was in good voice on the opening night, and her songs never failed to please. She tripped through the play dancing, smiling and laughing, and not an opportunity seemed to be overlooked by her to add to each scene the charm and grace of her magnetic personality. "A Single Day" was the most entertaining of her songs.

Gertrude Darrell scored a distinct success in a song in the first act entitled "Le Comte de Ninon," which she had to repeat several times. Miss Darrell possesses a mezzo-soprano voice of unusual power and sweetness. Robert Dempster as Andre Claire put plenty of life into the part and made a good impression. W. T. Carleton played the part of Lieutenant Berner and won the audience with a song entitled "I'll Forget to Remember the Rest," which he sang excellently. In the last act Alexander Clark, who assumed the role of Mellie, had a song called "Ladies, Beware," in which he pleased the large audience immensely. This musical number was very cleverly conceived. Mr. Clark acted his part with consummate skill. Ray Atwell was very good as the Englishman, Freddy Mellie, who couldn't remember. Frank Farrington as the gruff Sergeant Dubar filled the role satisfactorily. Elizabeth Brice as Lola succeeded in awakening interest in a very clever dance. Robert Brudrick played the part of Colonel Rumber with credit. Ada Henry as Mrs. Mellie and Josie Intropoli as Susanne both played their parts well. The other parts were satisfactorily handled.

Garrick—Mrs. Peckham's Carouse.

The Likes o' Me was replaced as a curtain-raiser Tuesday night by George Ade's one-act farce, Mrs. Peckham's Carouse, with May Irwin in the title-role. Miss Irwin's sister Flo presented the piece in vaudeville last season, and it was reviewed in THE MIRROR at that time. It is unnecessary to say that May got every particle of comedy out of the extremely humorous skit. The piece makes good relish for the quieter comedy that follows in The Mollusc.

At Other Playhouses.

THIRD AVENUE.—When Women Love was the offering here last week, with the following cast: Harold Young, Will W. Crisman; Robert Dayton, David Walters; Edna St. James, Marcus Moriarty; Lusa Rosmer, Leonard Delmore; Robert Carlton, E. A. Hunt; Judge Dunlop, Fred Wheeler; Phil Watson, Walter V. Milton; Tracy, George Jacobs Peters; Bessy, Sam C. Page; Miller, Charles R. Fawcett; Dr. Jackson, George Moore; Clerk of Court, Mildred Quair; Madge Carleton, Mildred Hyland; Eleanor De Gray, Leona Leitch; Josie Burnham, Ethel Nason; Ruth, Lillian Wallace; Mrs. Carlton, Agnes Wallace Villa. This week, Le Roy Sumner, in Billy, the Kid.

GRAND OPERA HOUSE.—The Mimic World, with Gertrude Hoffman as a special attraction, was greeted by capacity houses here last week. Miss Hoffman received many bows on her first appearance with the company. This week, The Soul Kiss, with Genevieve.

WAVE END.—Mary Manning, in Glorious Betty, played to crowded houses here last week. This week, Sam Bernard, in Nearly a Hero.

WALLACK'S.—The Regeneration, ending last Saturday night, will be replaced to-night by his Wife's Family, with Arnold Daly in the principal role.

NEW YORK.—The Follies of 1908 ended its New York run Saturday night, and last night George M. Cohan's latest effort, The American Ideal, was given its first metropolitan hearing.

DALY'S.—Girls was withdrawn last Saturday night, after 225 performances, to make room for Maxine Elliott, in Myself—Bettina, opening last night.

MARSTIC.—After a week of darkness, this house was reopened last night, with Nance O'Neill, in Agnes.

YORKVILLE.—The Devil, as adapted by Will J. Jones, and with Edward Emery in the title role, was the attraction here last week. This week, Morning, Noon and Night.

METROPOLITAN.—Ninety and Nine, featuring Bayonne Whipple, was a popular offering here last week. This week, Me, Him and Her.

AMERICAN.—Ivan Abramson brought his successful season of grand opera at popular prices to a close Saturday night. The engagement was unusually profitable. Beginning this week, the house will be devoted to vaudeville, under the direction of William Morris.

GRAND STREET.—The Gambler of the West was last week's attraction here. This week, Through Death Valley.

REFLECTIONS.

The first performance of May Ward in The Cash Girl will take place at Dover, N. J., on Oct. 10. In Miss Ward's support will be Miss Edwards, Tim Cronin, George G. Ryan, W. L. Moore, Edmund Mortimer, Jack Barker, Bert M. Jack, Peter Gillespie, James Brennan, James A. Kelly, Lucy Clark, Alma Muehlen, Pony Cantor, and Rose Fields.

Justina Wayne writes from Melbourne, Australia, that her season there has been very successful. She opened on Aug. 14 in The Prince Chap, which was splendidly received. Mary Keogh duplicated her American success as the slavey.

Henry B. Harris has signed contracts with Elmer Blaney Harris and Geraldine Bonner for the production of their four-act play, Sham. It will be put on in December.

The first performance of The Boys and Betty, by George V. Hobart and Silvio Hein, was given at the Broadway Theatre, Norwich, Conn., on Oct. 1. Marie Cahill appeared in the principal role, and important parts were played by John E. Kellard, Edward Atchison Ely, Clara Palmer, Eugene Cowles, and Macey Harlam.

Hal Campbell, composer of The Rajah of Bhong, has been re-engaged by J. C. Williamson, of Australia, as musical director. Mr. Campbell, accompanied by his wife, leaves for Sydney on the Marana from Vancouver on Oct. 9.

The Test, Jules Eckert Goodman's new play, in which Blanche Walsh is to star, will open in Rochester, N. Y., on Nov. 3.

Alfred Sutro's new play, The Builder of Bridges, which will be produced at the St. James' Theatre, London, next month, has been obtained for this country by Charles Frohman.

The Theatre des Arts in Paris, under the direction of Miss Andrews, opened on Oct. 1, with Pauline Chase in J. M. Barrie's pantomime, Pantaloon, preceded by The Grand Soir, a Nihilistic drama.

Anna Held's new comedy, Miss Innocence Abroad, will be produced in Atlantic City on Oct. 26.

Grace Atwell was not in the cast of The Devil when produced by the Cummings stock recently in Lynn, as she objected to the disrobing scene. During her week of rest she was entertained by dinner and whilst parties at the Saugus Cane and Tennis Club. She reopened with the company the past week, and received an ovation and numerous floral tributes, attesting the favorite she has become.

Edwin Mordant is playing the leading role (Stephen Ghent) in The Great Divide (Western company), which is now on tour.

An American Heiress, a new musical comedy under the direction of William Sather, opened at El Paso, Tex., recently for a tour of the Southwest.

The Columbia Theatre, at Columbia, Mo., will be sold by the sheriff on Oct. 12 in satisfaction of indebtedness against the company. Two suits on notes followed a dispute between the owners, J. W. Stone and W. W. Garth, Jr.

THE BUSINESS OUTLOOK

THIRD ARTICLE BASED ON INFORMATION RECEIVED FROM "MIRROR" CORRESPONDENTS

It Enhances the Middle West, the Great Grain Region of the Country, and Shows a Most Encouraging Prospect—A Significant Change in Amusements Demanded, Owing to the Growth of the Moving Picture Phase—The Middle-Price Attraction Neglected.

THE MIRROR this week publishes the third article compiled from reports of its correspondents on the business outlook with reference to the theatre. This section covers the Middle West, with Chicago as headquarters, and embodies mainly the great grain section of the country. In the territory here covered, where the general prosperity of the different communities depends almost entirely upon the success of the crops, the reports indicate a very prosperous season, for the farmers generally have a bumper harvest. In the smaller cities it seems that the middle-priced attraction has been abolished entirely, for the class of people who have heretofore patronized such attractions find what they want in the moving pictures. Several of the banking centers report a general increase in deposits and there seems to be very few idle men anywhere in this part of the country. The general cry seems to be for a better class of attractions, and with this phase of the situation remedied a prosperous season for the theatre is expected.

ILLINOIS.

CHICAGO.—After the driest summer in the theatrical history of the city since the year following the World's Fair, 1894, Chicago showed more interest from the box-office viewpoint. In the opening of the new season than the managers expected. The attendance at each theatre as it opened for this season was good. In some instances the receipts were not so large as the opening weeks a year ago, still they were larger than expected after the long depression and just before the Presidential election. The public seems to have turned back to the best seats have sold better than the others. The recent events noticed in the balconies of downtown theatres may have been a result, to a certain extent, of the immense and increased number of 8 and 10 cent theatres in Chicago. The outlook for the season seems good, including everything into consideration, including increased number of regular theatres. At one house melodramas have done better than last year, so far, but they have been exceptionally good productions of the kind. The Presidential campaign is in the minds of the managers, but a hopeful feeling prevails due to the unexpected end of the campaign. The hope will undoubtedly be fulfilled to the extent of good attendance for good attractions.

ALTON.—This city is one of the few that have not suffered greatly from the heat. At the present time, with the exception of the great Illinois Glass Company, every plant is running at full capacity. The railroads and steamboats are all taxed to handle the moving crowds. Over \$250,000 in building operations are now under way. The Standard Oil Company has just started refining in a three-million-dollar refinery at the East St. city limits.

SPRINGFIELD.—Business this year in this vicinity will apparently be about 20 per cent. of last, although the theatrical outlook seems fully as good as a year ago. The moving picture business is flourishing.

ST. LOUIS.—This locality was not affected by the drought and all local industries are running to capacity. This community, however, is primarily a farming section, and most crops seem to be the rule. The theatrical outlook is only fair, and it is the general opinion that the field is overworked.

ST. LOUIS.—The outlook is very favorable in this vicinity. The mines and railroad shops, which have been idle during the summer, have returned and with fair crops at hand drives the farming interests from which this town draws its suburban business, will be prosperous.

ST. LOUIS.—The season so far has not been good, and no improvement is looked for until after election.

ST. LOUIS.—The outlook here is good for a fairly good theatre, but the season has not been in the lead all summer, but the middle will welcome good dramatic attractions. The large manufacturing concerns are running now, and soon expect to take on full force.

ST. LOUIS.—The factories are all running here, and the outlook is better than last fall.

ST. LOUIS.—During the coming season this city will be one of the best night-entertainment in Illinois for theatrical productions. The public taste named was a myth to the people of this locality, for during the recent depression not one of the local manufacturing

concerns shut down, all running from three-quarters to full time. Last year a very late harvest was completed, which put this city in direct touch, and within twenty-five minutes' ride, of such towns as Utica, 2,000; Peru, 5,000; Springfield, 7,000; Loda, 1,000, and a very wealthy farming country all along the line.

PEORIA.—Conditions here have been good. Labor of all kinds has had plenty to do, and the depression has not altered things here; so it is an auspicious outlook for theatre. Peoria now has more places of amusement than it has ever had before.

QUINCY.—It appears that the theatre here will enjoy the same success as last year. This being a manufacturing community, the theatrical business, of course, is influenced considerably by industrial conditions, and a large number of the factories are running again at full blast.

ROCKFORD.—This town was never more prosperous. It has had an all-around boom. Every one has money. The town is getting in new water works, paving the streets, and also putting in a new electric light plant. Factories are beginning to bid for sites on which to build. Real estate has doubled in value. Larger stone buildings are being built. The town three years ago had a population of 1,500. Today we have over 8,000, with a growing population of 20,000. The two theatres have been running splendidly all summer to capacity. The large productions make good work. The small ones secure a fair audience. The town is now mostly Western people, where before it was mostly retired farmers.

STRAINS.—This city never had better prospects for business in a commercial, manufacturing and industrial way than at present, and conditions compare favorably with those of last year at this time. Every factory is running on full time, paying good wages, and doing good business. This year the crops are conventionally good. The theatrical outlook was never brighter.

STRAINS.—The depression severely affected this city. The glass factories and themselves with their stock, still on hand and the immediate prospects that they will not run full time. The leading industry is the making of glass bottles, mostly beer bottles, and the prohibition was, as well as the general depression, is held to have contributed to the falling off of demand. An increased demand is looked for in the car shops, and the large brick and sewer pipe factories report more business than ever. The coal mining managers look for a good winter. All other kinds of industries here look for an increased business. The local managers' minds are not so much affected by the depression as they were last year. Among the hopeful signs, locally, is the erection of a new half-million-dollar machine plant by the American Bottle Company and the impending construction of a new glass factory. A new interurban railway is about to be built.

TAYLORVILLE.—The general outlook for this city is good. Taylorville is situated in the heart of a great agricultural country, and at no time was the recent financial flurry noticeable here. There is a good crop, corn crop, and the coal mines are running full time.

WISCONSIN.

ASHLAND.—Business conditions here are only fair, and the prospects for an active theatrical season this year are not bright.

BLOOM.—This city has been hard hit industrially, but business is much better than it was in the Spring, and such succeeding months show a gain. Factories are running on more or less all the time. The local theatrical business is less satisfactory than last year. There have been many counter attractions, particularly the five-cent theatres, of which there are four.

EAU CLAIRE.—The general outlook in this city is good. All manufacturing industries are now running. Opening attractions have played to capacity, and Eau Claire appears to be improving every year as a "show town."

JANESVILLE.—The theatrical outlook is good. Local factories are all in full operation, and general business is good, while in the surrounding country large crops of corn and wheat are being harvested. The season \$1,000,000 here last summer on new yards, round houses, and division headquarters.

KENOSHA.—The factories here have been working almost full time, and full hands for some time past. Business up to this time has been good for recognized theatres, and only fair for those of unknown merit. A profitable season is anticipated.

MILWAUKEE.—The lumber industry shows a slight improvement over the same period a year ago. However, shipments are about 30 per cent. below the corresponding period of 1907. Last Spring a cut of

from 10 to 15 per cent. in wages and the shortening of working hours in some of the mills affected the working class. Most of the mills are now working full time, with slightly reduced forces. The conditions here are favorable to theatrical business.

OSHKOSH.—Theatrical business has been good here. The general depression has been felt to some extent, but there has been no reduction of wages and most of the factories are now working full time.

RACINE.—The business outlook here is fully as good as a year ago, and in some respects better. Most factories are running with average forces, and the output of manufactured goods is in excess of 1907. Collections are good on a par with last year, and most of the factories are now working full time. The theatrical business can be said to be only fair, the better class of attractions being best patronized. Vanderbilt and moving pictures are liberally patronized by the working people.

GREEN BAY reports business below that of last year. Sheboygan reports an improvement in conditions.

IOWA.

ATLANTIC.—Business conditions in Southwest Iowa were never better for a successful theatrical season. This is purely an agricultural section, and crops are good and have matured well. Conditions compared to those of a year ago are about the same.

DES MOINES.—Business conditions generally look very promising. The factories are running full time, and jobbers report a good season. The season has opened up very satisfactorily.

CLINTON.—The general outlook for business is about even with last year. The prospect is for better earnings by railroad employees. The management of picture theatres, vaudeville, and all other summer amusements has been satisfactory. The political campaign in Iowa will tend to interfere with theatrical business until after election.

CHURCH BLUFF.—The outlook for theatres is fully as favorable as a year ago. There are four moving picture theatres here, each accommodating about 200, and they are all doing a good business.

DUNQUEN.—The local theatrical outlook is good. Medium priced attractions have not done as well here as the low and high priced attractions. They seem to be too high for the low-priced theatregoers, and the higher-priced people don't go to them.

DECATUR.—The general outlook here is about the same as last year.

FAIRFIELD.—The outlook for theatrical business does not appear to be as good as a year ago.

HAMMOND.—The general outlook is very favorable. This is a farming country. The farmers are attending to their crops, purchasing automobiles, and indulging in like luxuries.

IOWA FALLS.—The outlook for business is better. Crop conditions up to this time are excellent. Little activity is seen here of Presidential year.

FRANK.—Theatrical prospects here are good, and compare favorably with last year. There are not as many attractions booked now as at this time last year. During the past year several new industries have been started here, bringing with them 100 new families.

RED OAK.—The general outlook of theatrical business here is much better than last year, as a new theatre is being erected.

WHITTIER CITY.—Prospects for business in this vicinity were never better.

MINNESOTA.

ST. PAUL.—The general outlook for business conditions here is bright. St. Paul is the gateway to the great Northwest, which has been settling quite rapidly for the last few years, and this alone has a tendency to keep business conditions up to a high pitch. There was a little lull in the manufacturing and industrial interests during the period of depression, but they have gradually returned to normal conditions. The outlook for the coming year is very promising for all of the theatres. There is strong talk at the present time of the building of an elaborate family theatre which will have a stock company playing at popular prices. It is believed that this will have a tendency to stimulate business rather than decrease the patronage of the other houses.

FAIRBANKS.—The general outlook is favorable. There has been a slight falling off in manufacturing pursuits, but building has been good and conditions are better than a year ago. The theatrical outlook is favorable.

NORTHBEND.—The general outlook is better than a year ago, as there is a very good harvest. The outlook for the theatre is fair.

ROCHESTER.—Business this fall ought to be very good. Crops are larger than a year ago, and the people have money.

NEBRASKA.

KANSAS.—The general outlook in this section is more promising than last season at the same time. The State is a whole, is very prosperous, and one of the most prosperous Fall and Winter business periods this part of the country has ever experienced is looked for. The Presidential campaign will not be a hinderance. The general business in the theatrical line is also anticipated. Theatrical business has been very good. Theatrical business has been very good. Theatrical business has been very good.

McCook.—Never before have business prospects appeared so bright in this city as now. Work is being pushed on a new \$25,000 business block, and the new \$25,000 Masonic Temple Theatre. Since the burning of the old theatre few attractions have been seen here, but good attractions can always be met with. The two moving picture houses here are doing a good business.

THE THEATRE IN HAVANA.

THEATRES WITH GOOD BILLS ARE PROSPEROUS DESPITE DULL BUSINESS CONDITIONS.

The Albion Returns to the Zarsuela—Successes at the Nacional—Coming of Madame Adelaide Hermann and Senor Barros Creates Enthusiasm—Actualidades Holding Its Own—Crusade Against Suggestive Views.

(Special Correspondence of The Mirror.)

HAVANA, CUBA, Sept. 26.—Although in trade circles proper business has been quite dull for some months past, theatrically speaking things have gone on merrily, with profitable results for the managers. It is to be remembered, however, that good, entertaining bills have been the rule, with popular prices prevailing.

One interesting feature has been the return of the Albion to the stage. The Albion, which in Spain Manager Valdes engaged new talent, and the coming night was intended to present Julia Foss, a great favorite in Spain to the Havana public. Senorita Foss became ill shortly before the time to appear, and the performance was abandoned. With some slight later she made her debut, using as a vehicle the popular zarzuela, La Gaita Blanca, the leading character being created by her in Madrid, and La Algora Transmogrificadora. A very large audience greeted her, which stamped its approval on her work. Senorita Foss is quite pretty, possesses a very fair voice and considerable magnetism. To-night's play was La Vida Alegre, La Carne Flaca, and Yo, Gallego y Obrero. In all of which Foss portrayed the leading characters, and met with much success. The chorus this season at the Albion is a material improvement over those of the past two years.

La Foss and his company, who were at this theatre, moved over to the Nacional, where a number of performances visited several cities in the interior. The stock company of the Alhambra, the house here for "one night," occupied the boards at the Nacional last night, eliminating objectionable parts and drew native audience. It is remarkable that such talent as that possessed by many of the artists of the Alhambra counts for so little, and the plays with their very catchy music and many good qualities are presented in such a way as not to cater to ladies and gentlemen.

The Costa-Prada Burrows has been most successful at the Nacional, and since writing last the following have done well at this playhouse: La Bella Carmela and Sebastian, Ximena, Spanish dance; Naida, the Six Donkeys, Brava and Herrmann, Herrmann Barona, the Debutante, Lector Brothers, Ingelene Johns, and the Mercedita Family. This week's bill is an entertaining one, Reinhold's Redoubt Lady Miranda being featured. Lector Brothers is better known, with the Driedell Sisters, Madame Williams, the Kotzer Sisters, and Isabella Driedell. This latter little woman sprang into instant favor. In order to appeal to a Spanish speaking public, all dialogue is spoken in Spanish. The principal artists of several theatres will assist.

CUES.

Edward Corbett has succeeded Charles Wasmann as press representative of the Adelphi and Lyric theatres, Philadelphia.

Mrs. Deborah Frances Love was granted an interlocutory decree of divorce from Joshua Love, by Judge Greenbaum on Oct. 2.

THE DRAMA IN AUSTRALIA.

AMERICAN UNIFORM A PASS-IN CHECK TO THEATRES DURING VISIT OF FLEET.

Margaret Anglin Entertains the Admirals and Officers—Her Season in Sydney a Financial and Artistic Success—Ninnie Tittell-Brown in Peter Pan—Theatre Regulations That Are Not Popular with the Managers.

(Special Correspondence of The Mirror.)

BROWNS, N. S. W., Sept. 1.—The atmosphere here for the past few weeks has been so distinctly American that it is an effort to compose one's self sufficiently and remember the necessity of writing to America. Sydney has not had a festive time, and if our American visitors enjoyed themselves as much as we as hosts enjoyed entertaining them, then we have not lived in vain. The United States fleet is now in Melbourne undergoing a second week of entertainment with the members of their Sydney visit still fresh in mind. I fear that before the big white fleet leaves Australian waters (and when some at least may be heard to say with some feeling, "Save me from my friends.") So far as the theatrical form of entertainment was concerned, neither the United States officers nor the local residents have been so much entertained as they were in the past. The New South Wales Government reserved half the available accommodations at the theatre and ball, and the American and form was a pass-in check. Our visitors showed preference for the many outdoor entertainments which were provided for them.

Margaret Anglin was a guest on the Government steamer which welcomed the fleet on its arrival at Sydney, and she is entertaining several of the officers, including Admirals Sperry and Remy, at a dinner party at the house she has rented at St. Kilda, Melbourne. Miss Anglin's Sydney season was an immense success artistically and financially. Her reception in Melbourne in The Third Promise was equally successful season in the Victorian Capital. On Sept. 26 Miss Anglin's charming comedy, The Taming of the Shrew, will be mounted on a lavish scale at Melbourne and Ball, and the American and form was a pass-in check. Our visitors showed preference for the many outdoor entertainments which were provided for them.

Miss Tittell-Brown has made a distinct hit at our Theatre Royal in Peter Pan, and is supported by a good all-around company, including Lector Brothers, Florence Kenny, Charles Weston, Fred Cambrone, and Valentine Brown.

Mrs. Wills of the Coliseum Path is quite strongly at the Melbourne, where Ada Dwyer is already an established favorite. The mounting of the piece calls for special mention, as also does the clever acting of Lector Brothers, Lector Brothers, and John Wether.

Miss Hook of Sydney is now in the sixth week at the Coliseum, and full of life. Sydney theatregoers are unanimous in their praise of this talented Dutch opera and its pretty setting, and the management is well satisfied for its interest in introducing it to Australia.

At present in England, has secured for Australian production from Jones, the music of which is by Edward Elgar.

The Kingston-Town company, after a good business season in Brisbane, is touring Queensland.

NORFOLK.—The present season here has been one of activity and growth. The local theatrical management is confident of a successful season.

HARTINGS.—Everything points to a prosperous season. The crops are the best in years. Business men report excellent prospects in all lines.

MISSOURI.

ST. LOUIS.—With all signs pointing to the return of business to its normal state, the theatrical people can look for their usual share of business. Indications point to a prosperous season, in spite of the recent financial depression, and the fact that a good many people have been out of work.

HARTINGS.—The business outlook is favorable. All of the factories are running, the railroad shops are working forces equal to last year, and the crops are good.

JEFFERSON CITY.—The theatrical business will be better in this city this season than at any time heretofore. The State Legislature will meet in reviewing session during January, February, March, and April. The reviewing session occurs but once in ten years, and the approaching season will necessarily be better than any previous one in the past decade. Ever since the construction of the new Jefferson Theatre, four years ago, this city has constantly improved as a theatrical town.

KANSAS CITY.—The general feeling seems to prevail that this section of the country, and perhaps Kansas City in particular, is due for a big year. Kansas City being the natural rate-way to the West, and the market for all Kansas products, the city should have a decided boom in all lines of business on account of the excellent crops in that State.

KIRKSVILLE.—The general outlook is better than last year, because of the opening of a large shoe factory and coal mines.

LEXINGTON.—Local building operations are better than for several years. Mines are not running full time. Moving picture shows have done a big business all summer. Our three colleges have opened with the largest number of students for years. With proper bookings the theatrical season should be as good as or better than last year.

Boonville and Poplar Bluff report improved prospects.

ARKANSAS.

FAYETTEVILLE.—Conditions here are better than they have ever been.

FORT SMITH.—This city has felt the financial stringency less than any city of its size in the Southwest. Not a factory was closed, and wages were not reduced. All lines of business look forward to a heavy Fall and Winter trade. The theatrical business would be much better if the city had a modern up-to-date theatre. The Eagles have secured plans for an Eagles' Home and theatre, which they will erect in the near future, at a cost of \$50,000. The city will build a \$75,000 Club House in the same block with the Eagles.

HELENA.—Conditions locally are the best in several years, and prospects for the coming season are flattering. Local theatres are making more contracts than ever before, and with a better class of attractions.

LETTICE ROCK.—The outlook for business here this year is not as encouraging as last year. The business are the lightest in years, and not the best.

PINE BLUFF.—The theatre managers and also the business men here express themselves as being confident of a bright and prosperous year.

TEXARKANA.—The theatrical season promises to be especially bright and prosperous, as the general business outlook is decidedly better than a year ago.

KANSAS.

COLUMBIAN.—The general outlook here is better than last year, owing to improvement in local industrial conditions. The coal miners here are signed for a term of years.

JUNCTION CITY.—The general outlook was never better in this locality, and it is at least 50 per cent. better than a year ago. A big theatrical business is expected.

WICHITA.—The business outlook in this locality is excellent, and manufacturing and commercial business of all kinds is good and increasing. Conditions are better than a year ago. The outlook for good theatricals was never better.

Newton is expecting the best Fall business in its history. Windfall reports a satisfactory outlook; in Kansas conditions are about the same as last season. Ottawa reports large attendance at the theatre, and Independence shows general conditions the same as a year ago.

NORTH DAKOTA.

BISMARCK.—This town is growing and business will be better this year than last. Theatrically, the outlook is lack of new theatre, the present building being inadequate.

FARGO.—The general outlook here is very favorable. Business in every line depends almost completely on the outcome of the crops. The theatrical season promises to be prosperous.

GRAND RAPIDS.—The harvest this year is as good if not better than it was last year, and that is the main source of revenue for this section.

JACKSON.—Things here are as good as a year ago. It is possible that the moving picture houses may detract somewhat from the regular business.

SOUTH DAKOTA.

SIOUX FALLS.—The business outlook in the theatrical line in this vicinity seems as good as a year ago.

YANKTON.—The general outlook in this locality is better than last year.

GOSSIP.

A. C. Robinson has been engaged by the Shuberts as business manager for Madame Neidman.

Franklin W. Chellone has signed with The County Sheriff to play Dan Porter, the heavy role; also to direct and manage stage.

Guastave Muller, advertising agent of the Harbort Theatre, has completed a book entitled "The Memories of a Billposter; or, Forty Years with a Paste Pot."

Maudie Adams in What Every Woman Knows will be supported by Fred Trist, R. Perion Carter, Landon Hare, David Torrence, Beatrice Agnew, Lillian Spencer, Thomas Valentine, and W. E. Ollman, besides Richard Bennett.

Margaret, Madeline and Helen Chieffo have been engaged for Shore Acres, under the management of Henry R. Miller.

John F. Weather writes from Sydney, N. S. W., that he is meeting with much success in the part of Mr. Stubbs in Mrs. Wills of the Coliseum Path. After playing Brisbane the company will tour Australia for two months, leaving for the United States about Dec. 23.

William Bernal has signed with Drew and Campbell as general stage director. Mr. and Mrs. Bernal left for Wilmington last Monday with the new stock company, where they will open on Oct. 12 in The Girl of the Golden West. Deaths: Bernard (Dad) has just signed for another year as income at the Balcon Theatre, Los Angeles, Cal.

THE NEW YORK DRAMATIC MIRROR



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CURRENT AMUSEMENTS.

Week ending October 10.

ACADEMY OF MUSIC—Dennis Thompson in The Old Homestead—1st week—1 to 5 times.

ALHAMBRA—Vanderbilt.

AMERICAN—Vanderbilt.

ASTOR—William Hodge in The Man from Home—8th week—3 to 5 times.

BELASCO—George Arliss in The Devil—8th week—3 to 5 times.

BLOU—A Gentlemen from Mississippi—2d week—3 to 5 times.

BLANCKE—Vanderbilt.

BROADWAY—Algeria—8th week—42 to 46 times.

CASINO—Louise Gunning in Marcelle—2d week—3 to 5 times.

CIRCLE—School Days—4th week—33 to 36 times.

COLONIAL—Vanderbilt.

CRITERION—Hattie Williams in Fluffy Bunnies—8th week—33 to 35 times.

DALY—Maxine Elliott in Myself—Dottins—1st week—1 to 5 times.

EMPIRE—John Drew in Jack Straw—4th week—34 to 36 times.

GAITY—The Traveling Salesman—2d week—33 to 35 times.

GARDEN—Edna Stevens in The Devil—8th week—37 to 41 times.

GARRICK—Joseph Coyne and Alexandra Carlisle in The Millionaire—8th week—37 to 41 times.

GERMAN (Irving Place)—The Dancing Masters—2d week—3 to 5 times.

GERMAN (82d Street)—The Devil.

GRAND OPERA HOUSE—Adeline Genes in The Soul Kiss—130 times, plus 5 times.

GRAND STREET—Through Death Valley—2d week—33 to 35 times.

HACKETT—James K. Hackett in The Prisoner of Zenda—16 to 25 times.

HERALD SQUARE—Three Twins—17th week—125 to 130 times.

HIPPODROME—Sporting Days and Battle in the Skies—8th week.

HUDSON—Robert Edison in The Offenders—2d week—3 to 5 times.

HURTIG AND SEAMON'S MUSIC HALL—Gay Masqueraders Burlesquers.

KALICH—Tidbits Drama.

KEITH & PROCTOR'S FIFTH AVENUE—Vanderbilt.

KEITH & PROCTOR'S TENTH STREET—Vanderbilt.

KNICKERBOCKER—The Girls of Gottsburg—8th week—36 to 41 times.

LIBERTY—Lillian Russell in Wildfire—8th week—33 to 35 times.

LONDON—Watson's Burlesquers.

LYCEUM—Bill Burke in Love Watches—7th week—45 to 52 times.

LYRIC—Lulu Glaser in Mlle. Mischief—2d week—3 to 5 times.

MADISON SQUARE GARDEN—Electrical Show.

MAJESTIC—Nance O'Neill in Agnes—1st week—1 to 5 times.

METROPOLIS—Me. Him and I.

MINER'S BOWERY—Thoroughbred Burlesquers.

MINER'S EIGHTH AVENUE—Avenue Girls Burlesquers.

MURRAY HILL—Knickerbocker Burlesquers.

NEW AMSTERDAM—The Merry Widow—51st week—404 to 411 times.

NEW STAR—Savoy Italian Opera company in repertoire—2d week.

NEW YORK—The American Idea—1st week—1 to 5 times.

OLYMPIC—Rose Sydney's London Belles.

SAVOY—Mater—2d week—12 to 19 times.

STUYVESANT—Blanche Bates in The Fighting Hope—2d week—15 to 22 times.

THIRD AVENUE—The Kid.

VICTORIA—Vanderbilt.

WALLACK—Commencing Oct. 6—Arnold Daly in His Wife's Family—1st week—1 to 7 times.

WEBER—Paid in Full—106 times, plus 8th week—58 to 65 times.

WEST END—Sam Bernard in Nearly a Hero—131 times, plus 5 times.

YORKVILLE—Morning, Noon and Night.

CALLS TO THE STAGE.

MANY persons of both sexes go on the stage because they believe the theatre offers an easy means of livelihood. They argue that of all the arts and professions that of the theatre requires no particular training, and thus, at least in its lower walks, that they can be placed to earn a living which no other field could offer them without some preparation for its specific duties.

Yet lacking in exactions as to training as the stage does for so large a number of persons among those who go to make up its diversified offerings, there is no medium like the stage for showing the want of fitness or aptitude in those who would embrace it. By the same token, there is no other medium through which fitness or aptitude so quickly find appreciation.

If a man or a woman has nothing whatever to offer beyond mere appearance or aspect, the stage has a restricted place for this simply natural quality or gift. But woe to the man or woman who depends upon this alone for any success upon the stage beyond the ephemeral. For such persons there is nothing to offer when their good looks have gone the way of all such things. Yet there is opportunity even for the man or woman who begins a stage life on this basis, for if he or she has a foundation of undeveloped talent and realizes that by hard work alone a solid success may be achieved, that end is possible.

It might seem wonderful that the stage maintains so high a grade of personalities, all things considered, were it not for the fact that it tries all who invade it with a searching light. The merely slightly have their places as ornaments, and as for them they might almost as well be inanimate, like kindred stage furniture of lifeless material; those who show even embryonic talent find in that marvelous body, the public, a quick discernment thereof and encouragement to development; and talent itself is always praised and heralded as nowhere else in all the domain of human endeavor.

And yet no person of either sex, of whatever age, should think of the stage as a means of livelihood without some definite warrant or fitness for it. To-day the theatre is crowded as never before. The great in it are as few as ever; the competent even fewer relatively than a generation ago; and the mediocre and those beneath mediocrity are an appalling multitude.

THE BUSINESS REVIEW.

THE third section of the inquiry as to the business outlook with reference to the theatre is published by THE MIRROR this week.

This section deals with the States of the Middle West, embracing the great grain-growing region, and in results does not differ materially from the surveys already published as to other localities.

From the digest of reports furnished by MIRROR correspondents, it will be seen that while in a few cities poor conditions are recorded, and in others extraordinary prosperity is enjoyed, the general situation is indicative of normal business for attractions that appeal to the public.

It may be noted in these reports thus far as they have been analyzed from the first, that little or no reference is made to election excitement as a disturbing element in amusements in a great majority of cases. In some localities it is admitted that the political interest will have a traditional effect, but that interest does not seem, on the whole, to be as threatening to the theatre as in former quadrennial periods.

Managers and others concerned with the stage will steadily find matter of interest in these reports, which incidentally record evidences of a change in amusement demands influenced in a measure by the development of moving picture theatres.

HENRY MILLER GOES ABROAD.

Henry Miller departed for England last Tuesday on the Kronprinzessin Cecilie, accompanied by Charles Rann Kennedy, author of The Servant in the House. Mr. Miller goes abroad to arrange a Spring season in London, when he will present The Great Divide, The Servant in the House, Mater, also a new tragedy by Mr. Kennedy, The Winterfest, and a new play by Mr. William Vaughn Moody entitled The Pain Healer. Mr. Miller, Edith Wynne Matthison, and Walter Hampden will appear in each of the plays to be produced in London.

FRED THOMPSON MAKES RECORD TRIP.

Mabel Tallafiero was taken seriously ill in Chicago last week, and her husband, Frederick Thompson, was telegraphed for. Mr. Thompson ordered a special train from Buffalo, going to that city on a regular train, and reached Chicago in less than twenty-four hours after receiving the news. Miss Tallafiero, who had a slight attack of appendicitis, was brought to New York Friday, almost recovered from her illness. She probably will be able to resume work this week.

ETHEL BARRYMORE IN WRECK.

Ethel Barrymore had an unpleasant experience in a wreck on the Illinois Central Railroad on Sept. 28. Her train ran into an open switch and all the cars left the rails. Miss Barrymore was unable to open the door of her coach and was helped through a window by a porter. She was rendered so nervous from the accident that she fainted on the stage after the second act of Lady Frederick at St. Louis Tuesday night.

THE LONDON STAGE.

SEVERAL PRODUCTIONS AROUSE NEW INTEREST IN THE THEATRICAL WORLD.

Barrie's New Comedy One of His Finest Efforts—Paid in Full and the Reason for Its Failure—Richard Golden's Success—Other News.

(Special Correspondence of The Mirror.)

London, Sept. 28.—Some say that quietude there have been several striking play successes in this ancient city. One of the greatest (the one of the biggest recent failures—of which more anon) has been scored by Fremont Frohman. This big success has been won by the new Barrie play, What Every Woman Knows.

What Every Woman Knows, nightly crowding the Duke of York's Theatre to its utmost capacity, is assuredly the very daintiest and most delightful modern comedy that even little Doctor Barrie has yet vouchsafed unto us. It is full of quaint conceits and still quainter characterizations. But, mark you, both the dialogue and the drawing of the characters are perfectly natural, without a trace of the artificiality which has marred so many of his earlier plays. The piece is written around the fact that a young Scotsman—John Shand by name, who appears to be the dourdest but most determined of fighters for position—is really little better than a puppet under the secretly worked dominance of his equally Scottish, but more skilful wife, Maggie.

John marries Maggie on the very shrewd business proposals of her mining engineer brother, Allick and David Wylie, who early in the play drop upon John as a burglar who has broken in to the little family library. As a matter of fact, he then, a very struggling mechanic anxious to get on, is really only housebreaking there "o' nights in order that he may study for that which a canny Scot so delights to pay (whenever practicable)—namely, nothing.

After Maggie—a long unproposed for maiden of twenty-six—has agreed with perfect unconcern to "tak" John for better or worse, she sets to work with extreme conscientiousness to cause him to carve out a career for himself. John, who is in such deadly earnest that he boasts proudly that he has "ne'er laugh't in a' his life," plods along, ever egged on by the quiet and shrewd young wife, until in due course he becomes a member of Parliament for "Glasgow, ye ken."

But now, forsooth! the hitherto stoney-faced, cool-headed, utterly unimpressible John becomes suddenly aware of an amorous fancier flickering up within his brow bones for an aristocratic society pet, named Lady Sybil Laszlo. The flame so increases—thanks to the more or less unconscious allusions of this society butterfly—that Maggie hits upon what at first strikes the audience as a risky idea—that is, to insist upon John spending a fortnight on his own account at Lady Laszlo's country home, where a French countess friend of the inwardly pained but outwardly unmoved Maggie is also going on a visit.

Maggie's forecast as regards this apparently dangerous experiment is abundantly verified. Long before the fortnight is over the aristocratic charmeress has learned to regard the stony-faced John as a non-smiling, irresponsible, blithering idiot, and he has found her to be a slightly, brainless, and therefore, utterly unattractive "piece of goods." Moreover, all his plans for his political program "gangs agley," as hard Burns assured us oft happens to the schemes of men as well as mice. For you are to note that even John's political speeches begin to be pooh-poohed by his parliamentary leaders and others as lacking both in savor and salt.

The fact is, you see, that these speeches, as well as all other affairs concerned with John, have not had the advantage of the unseen guiding hand of the smart and shrewdly loving little Maggie. And so it chances that the somewhat foolish John, who now begins to wonder if he really is a "strong man," is fain to get back to Maggie and to complain to her of the denseness of Lady Laszlo. Still he seems ill at ease, and his canny relations are "vera concerned" about him.

Maggie, however, points out that if John, now he is back, is once made to laugh he will recover from his long-settled dourness. And so, Maggie being not only a real little white woman but also a sly humorist (such as most of the Scots really are), makes John cozy and then proceeds to give off an artful little epigram or two, ending with the assertion that whereas according to the said Shakespearean legend woman was made out of man's rib, she was really fashioned out of his funny bone!

At this the Althorpe never-smiling John thinks a while and then bursting into quite a Homeric peal of laughter, and the curtain falls on immediate prospective happiness for John and Maggie—the latter well knowing what every woman knows. Which is, of course, that every woman really rules her husband without his knowing anything at all about it.

This naked recital of the story of the brilliant Barrie's brilliant play can of course give no adequate idea of the wondrous charm and fragrance of the play, but can only convey some notion of the quaint originality of the clever and clean little story. The author is splendidly served by the players. Gerald Du Maurier as John Shand and Hilda Trevelyan as the shrewd but sweet little wife Maggie, act in a manner far beyond any kind of critical cavil. Fine acting is also put in by Mrs. Tree as the French Countess de la Briere; Lillian McCarthy as the aristocratic Lady Sybil Laszlo, and by Sydney Valentine and Edmund Green as Maggie's hard-headed brothers, Allick and David Wylie.

Alas! that I should say it, but the Frohmanly failure above indicated is that of Eugene Walter's drama, Paid in Full, which, I repeat, still so very successful in sundry cities of your great republic. Let me proceed to explain at once that the failure is financial and not in an artistic sense. Anyhow, the non-money drawing result of Paid in Full is not in any sense due to the author nor (with perhaps one or two exceptions) to the company engaged. Of a truth, the story of Paid in Full is a somewhat conventionalized tale of well-savored British playgoers. Still, the treatment and characterization are as skilful as dramatic. Moreover, being an American play, of course, Paid in Full possessed much real commonsensical humor—as excellent a thing in plays as the "gentle, soft and low voice" is in women (vide W. Shakespeare).

No! I am inclined to think that Paid in Full has not paid at all fully because of the engaging of a far too inexperienced (although ever earnest and charming) actress—namely, Hilda Anthony, for the character of Mrs. Joe Brooks. This character in the last two acts—namely, in Captain Williams' rooms or "cabin" and in the agonized farewell of her skunk of a husband, demand the very highest histrionic power. Unhappily, Miss Anthony (who will be a fine actress yet) had not the requisite power and skill for these two trying acts. On the other hand, splendid acting succumbed to a subsequent good-hearted past pirate and present "liner" director Captain Williams. This piece of acting alone ought to have drawn crowds. Finished also was the acting of your John Arthur as the ex-slaver's quaint and cunning Jan servant, Sato. So fine was the little character sketch that I am hoping that we shall not soon lose J. A. Paul Arthur was also much appreciated as the Brooks' genial and self-sacrificing friend, Jimmy Smith. And, in short, I had hoped that all would be well, but sooth to say the Althorpe has been very unfortunate of late, and that may (pro tem.) have had something to do with the early withdrawal of Paid in Full.

On the other hand, I am glad to record a great success here for another American play, at least an English-authored play originally produced in America. I allude to The Old Firm, written by Harry and Edward Paulson and lately produced at the New Queen's Theatre by that wholesale-retail-and-for-exportation-manager William Greet.

The story of this piece, how that a sometime unimpressed merchant, Daniel Hake by name, involved (or thinks he has) the Evil One whose alias for the purpose of working out the scheme is "Old Nick." But there,

PERSONAL.



CONNOLLY.—Sadie Connolly, who was engaged and rehearsing under Liebler and Company's management, was taken seriously ill two weeks ago, and is at her home at 1378 Third Avenue, New York. Miss Connolly will be glad to hear from and see any of her friends while she is slowly recovering from her first serious illness in her life time.

HACKETT.—Norman Hackett, who presented Classmates in Winston-Salem, N. C., on Sept. 24, was the guest of Dr. F. R. Horton. While there he lectured to the students of the Salem Female Academy and College on "The Classic and Modern Drama."

VAN STUDDIFORD.—Grace Van Studdiford will come to the Broadway Theatre in her new opera, The Golden Butterfly, on Oct. 12.

IRWIN.—May Irwin is to go to London next Spring to present Mrs. Peckham's Carouse.

BARRYMORE.—Ethel Barrymore will begin her New York season at the Hudson Theatre on Oct. 26, appearing in Lady Frederick.

ASHWELL.—Lena Ashwell will begin her season at the Kingsway Theatre, London, on Oct. 9, in The Swayboat, by Wilfred Coleby.

WILLARD.—E. S. Willard has declined an offer to make another tour of the United States this season. He will make his next appearance on the stage in London.

BENNETT.—Richard Bennett has been selected to play the role of John Shand with Maude Adams in What Every Woman Knows.

ANGLIN.—Margaret Anglin made her first appearance as Katherine in The Taming of the Shrew at Melbourne, Australia, on Sept. 28. This is the first Shakespearean role she has played since she appeared as Ophelia with James O'Neill in 1894.

GENEE.—Adeline Genes arrived in New York last Tuesday after her engagement at the London Empire. She began her tour in The Soul Kiss last night.

POWERS.—James T. Powers sailed for Europe last Tuesday to see a performance of The Paradise of Mohammed in Paris. He is to have the comedy role in the opera if he likes it.

TALLAFIERO.—Edith Tallafiero played her sister's role in Polly of the Circus during the last part of the engagement in Chicago last week. The star will probably be able to resume the part this week.

GILLETTE.—William Gillette will open in Samson at the Criterion Theatre on Oct. 19.

NETHERSOLE.—Olga Nethersole will make her annual tour of the United States during January and February. She is planning a Spring season in Paris after a short tour of Germany.

PARKER.—Sir Gilbert Parker is expected to arrive here from England soon, bringing a new play.

YOU MINORITE playgoers, know the story, either from seeing the play or reading of it in your nation. So I will pass on to say that the acting is excellent all round and that your popular American comedian, Richard Golden, at once caught on—got there with both histrionic feet. And as I write he is following the advice of Avon's bard and gaining (Richard) Golden opinions from all sorts of people.

This surferous American comedian (as Daniel Hake) is admirably supported by Jerrold Robertshaw as the supposed "Old Nick"; Clayton Greene as Harrison; Frank Tennant as Herbert Wardley; Ernest Douglas as Jules Vandy, and Beatrice Ferrar as Rosalie; Gladys Mason as Lilla Hake; Alice Best as Judy Hake; Constance Hym as Lucy Upton, and Florence Lloyd as Fay Lofly. In short, The Old Firm looks like being long established in these islands. But then, or course, as the Great and Only Shaw says, "You Never Can Tell." Look at Paid in Full, for example.

The only other theatrical changes to mention are Martin Harvey's revival of The Corsican Brothers at the Adelphi (with an interesting new little front piece to be given each Monday), and Lewis Waller's production at the Lyric of Justin Huntley McCarthy's new version of the old Fichter play, The Duke's Motto. Both Harvey and Waller have again scored successes. Theatrics be thanked!

GAWAIN.

A BANQUET POSTPONED.

The banquet to be tendered to the Giants by the Friars has been postponed until the determination of the baseball championship in the National League. President John T. Brush, of the New York Baseball Club, in a judicious letter to Abbot Charles Emerson Cook, of the Friars, suggested this action, as he thought it imprudent for the club to accept hospitalities during the strenuous closing days of the contest.

BEN GREET IN WASHINGTON.

Mrs. Roosevelt has arranged for a performance of Pandora and the Box of Mischief and Mides and the Golden Touch, with old and modern Greek music, dances and processions, on the White House lawn Friday, Oct. 16, for the benefit of the Washington Players' Association. The plays are adapted from Hawthorne's "Wonder Book" by Rose Miller O'Neill, and will be given by the Ben Greet Woodland players.

NEW FIRM ORGANIZED.

John J. Donnelly and John W. Bumsary have formed a partnership to produce a new four-act play, A Queen's Garden, by Edgar Allan Wolf. The piece is said to be a comedy drama of contemporary American life. It will be presented after election.

THE USHER



Mortimer Thomson in a letter to the *Times* extols Noah Webster in relation to the movement making toward a commemoration of his fame as a lexicographer, but points out another reason why his memory should be honored.

"I feel sure that all owners of literary copyright will join me in the devout wish that Noah Webster be also duly honored for his work in behalf of the copyright law," says Mr. Thomson. "Abroad we are perhaps better known as celebrants than in any other capacity, and we ought to make at least as shining a success in the instance of Webster as the French would make in that of Litteré."

Mr. Thomson also mentions the late Hon. Gulian C. Verplanck, six generations of whose family were born in New York, as the chief instrument in securing the enactment by Congress of the first copyright law.

It is to be hoped that worthy successors of these notable pioneers in copyright legislation will arise in the next Congress and procure the enactment of an adequate copyright law to more fully protect literary and dramatic copyright.

Such a bill, with certain modifications, was bequeathed by the late Congress to its successor.

A church of the Presbyterian denomination in Pennsylvania is said to be dividing itself, pro and con, because its pastor's wife has gone on the stage.

The unhappy—or is he wholly unhappy?—pastor comes forward with an interesting statement in the premises.

He declares that his wife has a marvelous voice; that both he and she thought it ought to be used in grand opera; that she has undertaken preliminary stage work in a musical play with the idea of going abroad, after acquiring certain stage technique, to cultivate her voice.

The stage venture of this clergyman's wife has given rise to all sorts of gossip among busybodies in the church and outside of it. Some have it that she and her husband are estranged; and the tabby cat rumors and rumors of rumors in such case made and provided allege many vain things.

What says the clergyman beyond the statement quoted? Why, that he and his wife realize the call of their own individual temperaments and do what they think is best. And he concludes that it is not a matter for the church to settle or even meddle with. Which is sound doctrine.

If this woman had been called to some field of art other than the theatre would any fuss have been made?

Some time ago it was announced that the Paris theatre managers had combined with the purpose of abolishing the deadhead.

Such a plan might be carried out in London or New York by concerted action on the part of managers, but in Paris the hopelessness of the scheme should have been apparent from the first, owing to the great number of free tickets issued to authors and others associated less directly with the theatres of that capital.

To emphasize the difficulty of the task of abolition—or perhaps its impossibility—the Theatrical Directors' Association of Paris the other day met and rescinded their decision, being compelled thereto by the strength of the opposition to their plan, and deadheads will in consequence be as numerous in that city as usual.

Some semblance of reality has been imparted to "stage meals" in this country during recent seasons in plays where assembly at table has been regarded as a dramatic necessity.

One would think, from the comment of a London stage newspaper recently, however, that in that metropolis the imitations of gastronomy were still confined to *papier maché* substitutes for edibles.

In Paris, unquestionably—and where else would it be more appropriate?—realism on the stage in this matter has reached its climax.

In a recent Paris play a stage meal of half a dozen courses was served with all the ceremony and exactitude attendant upon such a function at a first-class hotel, and the viands were rightly veritable.

In most stage meals the simulation of this function may begin convincingly, but it is seldom carried to a logical and appetite-satisfying conclusion. Dramatic exigencies often make its curtailment reasonable, if not essential.

Yet even with a full series of courses clever actors ought to carry a dinner or supper on

the stage pleasingly—of course, with the assistance of the author as well as that of the *chef de cuisine*.

THE NEW GERMAN THEATRE OPENS.

The new German Theatre, at Fifty-sixth Street and Madison Avenue, under the direction of Dr. Maurice Baumfeld and Eugen Gurg, was opened on Oct. 1, with a performance of Ernst von Wildenbruch's famous drama, *Die Babenstueberin* (The Executioner). The house, once the Leman Lyceum, has been remodeled into one of the most comfortable in the city. There are no proscenium boxes, and the seats are far enough apart to make passing possible. Decorations are by Alphonse Mucha.

The cast of *Die Babenstueberin* was as follows:

| | |
|--------------------------------|------------------------|
| Hippold Jeronimus | Ferdinand Stoll |
| Bernhard | Hedwig Reicher |
| Wieland | Julietta |
| Barthelm Weiser | Helmut Marlow |
| Antony Weiser | Ernst Wurmser |
| Pellicanus | Madam Georgine Neumann |
| Barthelm Weiser, the younger | Harry Leidthe |
| Ursula | Mara Korff |
| Georg von Freyberg | Otto Meyer |
| Baumkircher | Jacques Horwitz |
| Schold Geider | Otto Schrader |
| Alfred | Edith Lind |
| Der Westphale | Carl Sick |
| Der Schwärze | Hans Lindoff |
| Der Frischmann | Clemens Bauer |
| Der Hönner von Augsburg | Lothar Born |
| Ein Weisercher Kriegermann | Konrad Demme |
| Ein Augsburgischer Stadtknecht | Robert Schulz |

The play is a romantic drama of the Middle Ages, in which the beautiful daughter of a robber baron saves her father's victims and wins for herself a knightly champion and a husband. There is much sword play and considerable excitement. Hedwig Reicher, last season at the Irving Place, played the leading role with charm and spirit, and delivered a prologue written by Herr von Wildenbruch for the occasion. The others in the cast were all good.

CONCERNING TICKET SPECULATORS.

At the aldermanic hearing on the proposed ordinance to abolish licenses for theatre ticket speculators, held on Sept. 28, John T. Brush, head of the New York Baseball Club, was one of the speakers in favor of the passage of the ordinance. He told Alderman James W. Redmond, chairman of the Committee on Laws, that ticket speculators had brought discredit on his club because of their demand of exorbitant prices for grand stand seats which they had procured in bulk. The advance sale of tickets had been stopped, but even that proceeding had not prevented the speculators from doing business.

Marc Klaw declared that he and other managers whom he represented had spent \$10,000 in one year in an unsuccessful effort to rid the front of one theatre from them. Another side of the question has presented itself in the accusation from some quarters that some of the managers connive at ticket speculation, reaping, it is alleged, about as much benefit from the sale of tickets at advanced prices as do the speculators. Such, at least, is the gist of new evidence said to have been collected by the attorney for the speculators.

The special committee of the Aldermen meets again on Thursday of this week, and it is expected that this phase of the question will be brought up. Mr. Klaw is quoted as saying that if this condition actually exists it is but a further evidence of the necessity of doing away with the speculators entirely. He declares that the Theatrical Managers' Association really is earnest in the matter and will press the fight to the end. A report that the speculators had raised a fund for their protection was denied later, and it was said that the fight would be made entirely on its merits. The hearing will be resumed Thursday afternoon at two o'clock.

BURNSIDE, KLEIN AND VOEGTLIN.

R. H. Burnside, Manuel Klein, and Arthur Voegtlin, whose pictures appear on the first page of *This Mirror*, are the three persons responsible for the overwhelming success of the three great spectacles, *Sporting Days*, the very beautiful Birdland ballet, and *The Battle in the Skies*, that are now crowding the New York Hippodrome at every performance. In carrying out the orders of Messrs. Shubert and Anderson, the managers of the big playhouse, they have excelled their own past records in every possible way. Mr. Burnside is the general stage director, and has the tremendous task of supervising and personally staging the productions, and to his skill and energy is due the truly wonderful results attained. The music is an extremely important part of these productions, and Mr. Klein has never done better work than in the present instance. He has been composer and director at the Hippodrome ever since it was opened. Mr. Voegtlin deserves unlimited praise for the beautiful settings and effects that make such a splendid background for the entertainment. It is no ordinary task to equip the vast stage with scenery that will cause spectators to stare in open-eyed wonder, but Mr. Voegtlin has accomplished things at this house that stamp him as a genius in his line. With three brainy men like Burnside, Klein and Voegtlin at the head of the most important departments, it is not surprising that the Hippodrome is enjoying phenomenal success.

BOOKS AND MAGAZINES.

THE DEVIL. By Adriann Schade van Westrum. New York: G. W. Dillingham Company.

This novel is based on the authorized version of Fernac Molnar's play, made direct from the Hungarian, and is published by arrangement with the translator and adapter, Alexander Kenta and William Trowbridge Larned, and with Harrison Grey Fluke. The illustrations are from photographs of scenes in Mr. Fluke's production of the play. The author of the published work has caught the spirit of the play remarkably well and has increased the value of the dialogue by his clever handling of the narrative. A prologue is given explaining the artist's first meeting with "Dr. Nicholas," and in this the style of dialogue is closely associated with that of the novel proper. To those who have seen the play at the Belasco Theatre the novel will have a special interest, and those who read the book before witnessing the performance will have their interest stimulated.

Walter H. Baker and Company, of Boston, have just issued Langdon Mitchell's satire, *The New York Idea*. The play makes a book of 176 pages and is produced by William Archer's notice that appeared in the *London Tribune* of May 27, 1907. The acting rights of the play are reserved by the author, and no performance may be given without express permission.

STRANDED OPERA COMPANY RETURNS.

The members of the Manhattan Opera company, who were left stranded in Detroit about two weeks ago, have returned to New York. Through the generosity of Ethel Barrymore, who contributed \$100 for their benefit, and through the kindness of the proprietor of the Morgan House and others, the young women of the chorus and the principals were given lodging and board until arrangements could be made for their return to New York. Theatres and business firms were large contributors. Members of the company say that business was good and there was no apparent reason for closing.

PLANS FOR LOUIS MANN.

Louis Mann will begin his New York season at the Circle Theatre on Oct. 15, opening in Jules Eckert Goodman's play that was successfully produced in Chicago a few weeks ago. The original title of this play was *The New Generation*, but this name was discarded on account of its similarity to the title of another play. The drama will probably be produced with a name change. It is W. A. Brady's intention to present Mr. Mann in a revival of *The Merchant of Venice* later in the year.

THE ACTORS' SOCIETY.

THE ASSISTANT SECRETARY, WHO HAS SERVED THE SOCIETY FOR SEVERAL YEARS.

What the Members Are Doing—Many Engagements Secured—Actors and Managers Alike Benefited—Notes of Players.



Photo White & T.

Above is a picture of H. Nelson Morey, the assistant secretary of the Actors' Society, who has served in that capacity for nearly two and a half years. Mr. Morey in the time he has been with the society has made the acquaintance of a great many members of the profession and numbers them all among his friends. He is an enthusiastic member of the society and believes it has a wonderful future.

Thomas McLarnie is meeting with considerable success at the Bush Temple Stock in Chicago. The opening bill was Leah Klechma, and Mr. McLarnie's Klechma received commendation from press and public alike.

Eleanor Caines left Friday for Louisville, Ky., where she joined The Little Organ Grinder company, in which she is to be featured this season. Miss Caines opened in Indianapolis last Monday.

Dewitt Newing has gone to Winnipeg, where he is to play light comedy roles in the Winnipeg Stock company.

A communication was received last week from Charles A. Goettler from San Francisco, where The Great Question was playing. Mr. Goettler is manager of the attraction.

Edwin Brandt has engaged John W. Noble for a part in his sketch, *Fools' Gold*, which opened in vaudeville last week.

Steve Rennie is rehearsing with Ramsey Wallace in *The Devil*, under the management of J. D. Barton.

Benjamin Chapin has engaged Frederick Hawthorne for a part in his play, *Lincoln at the White House*, in which Arthur Cogiser is to portray Lincoln.

Charles Seay left last week for Winnipeg, where he is to have the character comedy roles in the Winnipeg Stock company.

Edward J. McDonough has been engaged for Hickman and Wills' *What Occurred at the Flat*, which opens in Camden, N. J., on Oct. 19.

Margaret Dooling left Thursday for New Bedford, Mass., to join Robert Henry Hodge in vaudeville. Miss Dooling will replace Josephine West, who is to rest for a time.

C. A. Chandon is appearing with Edna May Spooner in vaudeville.

J. F. Ward is rehearsing with Katie Rooney in her sketch, *Little Miss Fixit*.

Claire Fuller closed last Friday with Mr. Currie, of Currie and Gray, for the lead in *Texas*. Rehearsals begin on Oct. 19, and she will open in Newark, N. J., on Nov. 2.

Edward McWade, Sr., has been engaged for a part in Fred Thompson's new play, *Via Wireless*.

Wedgewood Nowell was engaged last week for one of the important parts in *The Panic*, by Franklyn Searlight, which is to have an early production.

Sam Hardy is playing one of the principal roles in Sidney Drew's new play, *Agnes*, in which Nance O'Neil opened last night at the Majestic Theatre.

Richard Sherman is playing the Artist in the Southern company of *The Devil*.

Edward R. McWade has engaged James Gardner for his sketch, *An Emergency Act*, which he is using this season.

Dora Davidson, who recently returned from London, has been directing Valerie Bergere's sketch, which is to open in vaudeville shortly.

The next "Stunt" of the society will be held Sunday, Oct. 18. These affairs are very enjoyable and help to bring the members together.

The regular monthly meeting of the society was held Sunday evening.

Members or their friends will confer a favor upon us if they will supply the society with the addresses of the following members:

John Abbott, Leslie Allen, Lauretta Allen, Amelia Baird, Francis M. Ball, Ethel Barrington, Helen Beaumont, Walter H. Bell, Allen Bennett, Mabel Blake, Malcolm Bradley, Thelma Bergen, Eleanor Browning, James Burrows, Van Dyke Brooks, Alex G. Carlson, Leslie Carter, Louise Clark, Arthur J. Coleman, W. H. Compton, Frank A. Connor, Charles J. Conrad, J. Ray Connor, William Currier, St. George Dagston, Robert Dalton, Henry Davis, Laura Davis, Joseph Demming, and James K. De Foe.

NEW ALABAMA THEATRE.

The new Hayden-Pike Theatre at Gadsden, Ala., was opened on Sept. 28 with Hortense Nielsen in *Magda*. A special orchestra from Birmingham gave a concert before and after the play. The theatre is one of the finest small houses in the South, and Gadsden is counted as a good "show town." Good attractions are sure to do good business.

NAT GOODWIN GETS DIVORCE.

Nat C. Goodwin was granted a decree of divorce from Bessie Demot Goodwin (Maxine Elliott), by Judge W. H. A. Pike, at Reno, Nev., on Oct. 2, on the grounds of desertion. There was no opposition to the action.

GRACE ATWELL ENTERTAINED.

Grace Atwell was entertained at a luncheon given in her honor by Mrs. Isabelle Stimpson and Marion Brazier, the latter president of the Professional Women's Club of Boston, of which Miss Atwell is a member. At night a theatre party of twenty attended the performance at Lynn, where Miss Atwell is leading woman with the Cummings company.

KAISER CONGRATULATES GERMAN THEATRE. Director Maurice Baumfeld, of the New German Theatre, has received a cablegram from Emperor Wilhelm of Germany, conveying to him and his artists congratulations on the auspicious opening of the enterprise.

REFLECTIONS

The Harder-Hall company closed its stock season at Lakemont Park, Altoona, Pa., after ten weeks of success, and began its regular tour at Sharon, Pa., with indications of continued good business.

The Three of Us, under the management of Cahn and Treadwell, opened a Southern tour at Dover, Del., recently and is said to have been playing to large business. Janet Whitford has the role of Rhy Macchesney.

Marriages of Mayfair, the new Henry Lane, London, melodrama, opened on Sept. 21. Eva Moore, Albert Chevalier, and Marie George were prominent in the cast. The play is by Cecil Raleigh and Henry Hamilton.

A French version of Pinero's *His House in Order* was presented at the Theatre Vaudeville, Paris, on Oct. 1. Jenson was played by M. Orquillere and Nona by Madame Marthe Regnier.

Robert Edson will end his season in New York city on Oct. 10, and will go on tour in *The Call of the North*. The Offenders and Strongheart, Edgar Selwyn in *Pierre of the Plains* will succeed him at the Hudson on Oct. 12.

My Sweetheart, in which Helen Byron is starring, is scheduled to close at St. Louis on Oct. 10.

The Three of Us, under the direction of James Treadwell and Julius Cahn, closed at Annapolis, Md., last Saturday night.

A new three-act comedy, *Le Petit Fouchard*, by Charles Raymond and Andre Sylva, was produced at the Theatre du Gymnase, Paris, on Sept. 30.

Lewis Strang, the racing automobile driver, and Jeanne Lou Spalding (Louise Alexander), a member of the chorus of *The Follies of 1908*, were married in Chicago on Sept. 30.

"George Egerton," author of *His Wife's Family*, in which Arnold Daly will appear to-night, is Mrs. Reginald Golding Bright, an English writer of repute.

Richard Kieserling has been engaged by Richard Carle to succeed Frank Darling as musical director of Mary's Lamb.

A freight wreck on the B. and O. Railroad near Fairhope, Md., on Sept. 28, prevented Al Wilson and his company from keeping their engagement in Cumberland on that date.

Edward Waldmann opened his season in *The Devil at the Nollie Theatre*, Catskill, N. Y., on Sept. 24. Mr. Waldmann is using his own special version of the play.

Thursday matinees will be given at the Stuyvesant Theatre hereafter.

Owing to the success of Lulu Glaser in *Millie Mischief*, the Lyric Theatre engagement of De Wolf Hopper in *What Happened Then* has been indefinitely postponed.

James K. Hackett has invited Eugene Brieux, author of *La Française*, to come to this country and superintend the production of his play.

The *Traitor*, by Channing Pollock and Thomas Dixon, Jr., was produced at the Academy of Music, Norfolk, Va., on Sept. 28. Catherine Tower, John M. Sullivan, Frank Patton, John T. Doyle, and Arthur Pickens were prominent in the cast.

Lasso Land, a romantic comic opera, book by John N. Edwards and William V. Brumby and music by E. J. Novy, was produced at the Lake Cliff Casino, Dallas, Tex., on Sept. 28. The cast included Ada Meade, William Blaisdell, Albert H. Busby, Fannie Rippie, George C. Hall, Katherine Kaefer, Elviede Wagner, and Cora Williams.

After Oct. 10 the title of *The Prince of Swindlers* will be changed to *The Prince of Swindlers*.

Mrs. Maxwell A. Silvers (Nettie Trabaud), through her attorney, Colonel William, secured her final decree of divorce from the Supreme Court in New York County, on Sept. 30.

Joe Weber's offering this season will consist of *The Merry Widow* burlesque, with travesty on *The Devil and a Salome* dance by Blanche Dew as special features. The season will open in Pittsburgh, Oct. 12. Charles J. Ross, Mabel Fenton and Walter Jones are prominent members of the company.

Herr Felix Hollander, manager of the German Theatre in Berlin, who arrived in New York recently to arrange for the presentation here of the German Theatre company in Shakespeare drama, after a round of the theatres declared that "American actors are the best in the world." Herr Hollander was very complimentary as to Maclyn Arlenka, whom he characterized as "beyond doubt one of the greatest actors in the world," and he also was greatly impressed by the work of a younger player, "Charles Palmer," said he, "is another of the great actors of this age. I do not know what you American people think of him. I am simply telling you what I think, and I know all of the greatest actors of the world to-day. That young man is going to make his mark. In that love scene in *The Witching Hour* he is perfect. It is not overdone. He is a natural lover. There could be no improvement upon that work. We have no one in Europe who can do better than him or Mr. Arbuckle."

They were temporarily withdrawn from tour after the performance in Dayton, O., on Sept. 28. Frederick Thompson intends to put it on in New York as soon as a theatre is available.

Jet, with Nannette Comstock as star, is reported to have closed in Philadelphia last Saturday night.

The tour of Henrietta Croshaw ended at Asheville, N. C., last Saturday night.

Countess Elsie de Tournay has received from a society club of Scotch admirers a set of beautiful photographs of the ancient castles of Scotland as they appeared in the days of Mary Stuart, Queen of Scots, and has decided to use them in illustrating her novelette on the life of Mary Stuart, now in press.

The Red Mill will come into the Academy of Music on Nov. 2 for an indefinite run.

Algeria will leave the Broadway Theatre on Oct. 10 for a tour of the cities. The Golden Buttery, with Grace Van Stoddard, will follow on Oct. 12.

Frank Daniels made his first appearance in Miss Hook of Holland at Hermann Blocher Hall, Albany, on Oct. 8. Others in the cast were Charlie McDonald, Will Danforth, Adele Rowland, Leslie Stiles, Glen White, and Arthur Harold.

Annie Russell in *The Stranger Sex* will succeed Faid in Full at Weber's Theatre in a few weeks.

Edmund Broese will have the principal role in Charles Klein's new play, *The Third Degree*, and Helen Ware and Wallace Riddinger are to have important parts. Mr. Klein came into town last week to make arrangements with Henry B. Harris for the production.

Ethel Bland, who recently underwent an operation by Dr. Forbes Hawkes for appendicitis, is rapidly recovering and will shortly be starred in a new play by her husband, Leander De Cordova.

Joseph O'Mara, the Irish tenor, will sail for the United States on Oct. 12 to begin a tour in Peggy Macree. He was given a farewell dinner by the Lord Mayor of Dublin last week.

Andrew Mack will present a new play, *Sergeant Devil McCare*, by Cecil De Mille, at Philadelphia on Oct. 19. This play is said to be a revision of *The Royal Mounted*, in which Cyril Scott appeared last season.

While playing Jackson, Mich., last week Henry Testa, stage director and heavy man with the Nancy Boyer company, fell from a high bridge employed in *The Girl of Eagle Ranch*, sustaining a bad fracture of the ankle. Although suffering from intense pain, Mr. Testa pluckily finished the performance. He hopes to rejoin the company in two weeks.

Through a typographical error in the business report from Lima, O., published last week, the cost of the new State Hospital in that city was given as \$50,000. The amount should have been \$650,000. This institution will have a marked effect on the business advantages of Lima.

Edwin H. Curtis, Dave Lacy, heir to the Hoorah.

IN CHICAGO PLAYHOUSES.
NEW PLAYS AND CONTINUED RUNS OF OLD
ONES INDICATE PROSPERITY.

Wilton Lackaye in The Battle—An interesting
Play—Greatest—New Motion Picture Scheme
—Plays in Stock—Notes of Players.

(Special Correspondence of The Mirror.)

CHICAGO, Oct. 5.—Wilton Lackaye, in his new play by Cleveland Moffett, The Battle, at the Grand Opera House, was the most conspicuous new attraction of the week. Mr. Lackaye is well fitted with a part of a New York millionaire of sixty, a self-made man without idealism, yet of strong emotions. Mr. Lackaye displayed the character with his characteristic skill and usual success. In the opposite and contrasting part of Gentle, E. M. Holland was all the role required; H. B. Warner was excellent as the millionaire's son, and Gerald Griffin was unusually strong and natural in the emotional part of Moran. Charles Abbe was good in the sporty character of Joe, and Milton Pollock seemed like a real journalist in the part of Langston. Josephine Victor, remembered for her emotional achievement in The Secret Orchard, did Margaret convincingly, and Grace Filkins was good in the difficult and unpopular role of Jenny, a somewhat had young woman, that she got a special message of applause after a most unpleasant scene. The play seems to belong to the world of the dilettanti rather than the regular commercial stage, being clever but indecisive, and presenting things too much as they are and not enough (which play goes want) as they should be. The play is often gripping, always interesting. It is the story of a millionaire whose wife left him because she did not approve of his business methods. She took their son with her, sank into poverty and died. The boy was raised by a kind man, Gentle, and became interested in reform and attacks on the rich. He meets his father by accident, not knowing who he is, and that he is the landlord of cheap tenements. The son attacks his father's business course violently. The father resolves to win back the love of his son, and the play is chiefly built on this idea. Modern problems are presented, discussed and not solved, but the rich are apparently defeated.

Edith Tallaferra took Mabel Tallaferra's place in the title-role of Polly of the Circus at the Illinois last Thursday, and seemed to succeed as well in the part as her sister.

L. Frank Baum, author of The Wizard of Oz and numerous fairy tales, revealed his "radio-play" last week at Orchestra Hall. The entertainment proved to be a moving picture presentation of characters and incidents from the author's books about Oz and other imaginary lands. Mr. Baum officiated in a white Prince Albert.

Manager Thomas Noonan, of the Garden Theatre, which is rapidly nearing completion, has announced Oct. 24 as the opening date. He is still looking for a comedian, though he has several under consideration. The opening play is to be called The Winning Miles.

There is talk (newspaper) of an "all night box-office" at the Illinois.

Henry Blossom, Jr., and his bride, who was Miss Seelye, of New Jersey, are in the city for the opening of Fritz Schaff's season at the Studebaker to-night. Mr. Blossom's parents are also here from St. Louis.

Emmett Corrigan presented a good playlet at the Haymarket last week, and incidentally did some good missionary work for the stage and his profession. He plays an old actor finely, and it is pleasant to note how fully the audience appreciates the points he makes about the departed dignity of acting and the lack of respect for representatives of the virile old school. The big house was full Monday, and Mr. Corrigan got an exhilarating reception.

William Faversham's engagement at the Garden Theatre, which is rapidly nearing completion, has announced Oct. 24 as the opening date. He is still looking for a comedian, though he has several under consideration. The opening play is to be called The Winning Miles.

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as Frank Morris McHugh in the part which the author, Arthur Sidman, had prepared for himself and was rehearsing when he died, was rightly gentle and sympathetic, losing none of the comedy. Smith Davies gave an admirable performance of Simon Peter, and Blanche Crozier, a dainty little actress, was unusually pleasing as Emmaline. Louise Aichei attracted special attention as the Higgins Girl.

Chauncey O'Leary will begin his annual engagement at McVicker's on Oct. 11 in Ragged Robin. A Devil company will be sent out by C. Jay Smith and Ralph Ketterling. It will include Alvin B. Conrady as Satan, Lillian Lane, Morgan Coombs, John Hanley, Henry Montague, Beale Short, and Marguerite Arthur.

Maude Adams will begin a three weeks' engagement at Powers' on Oct. 26. Burton Holmes is in town preparing for opening his traveling season here the week of Nov. 15. Arthur Weld, dramatic and musical critic and director, is in charge of The Waltz Dream orchestra at the Illinois.

The Phantom Detective and David Seymour will be at the Bijou week after next. Lew Dockstader began his engagement at McVicker's yesterday with a full house.

The 260th performance of A Stubborn Cinderella will take place on Oct. 20. The seventh week of A Broken Idol starts with the indorsement of a large attendance last week. Otis Harlan can be seen nightly working faithfully and successfully where he is needed.

Claude Gillingwater is at the Majestic this week. George Primrose, Snyder and Buckley, and Augusta Glasse are on the Majestic bill.

Burns Mantle, the Tribune critic, has discovered how many stars Atkins Lawrence, now playing at the Great Northern, has played Romeo to, and prints the glittering list.

The bills this week: Studebaker, Fritz Schaff in The Prima Donna (first production); Garrick, William Faversham in adaptation of The Great Galeoto, called The World and His Wife; Grand Opera House, Wilton Lackaye in The Battle; McVicker's, Lew Dockstader; Illinois, The Waltz Dream; Auditorium, Fifty Miles from Boston; La Salle, The Girl at the Helm; Whitney, A Broken Idol; Powers, The Servant in the House; Colonial, The Yankee Prince; Princess, A Stubborn Cinderella; Great Northern, Ragged Robin; Bush Temple, The Lucky Rich; College, The Love Route; People's, York State Folks; Marlowe, Zaza; Chicago Opera House, Dixey in The Devil; Columbus, Jane Eyre; Bijou, The Cowboy Girl; Academy, The Outlaw's Christmas; Alhambra, Sold Into Slavery; Peckin, Ten Dark Knights and Reception Day; Criterion, Sure Shot Sam.

The Ten Dark Knights, after a good record at the Olympic last week, are at the Pekin this week, supported by the stock company. They are booked in Europe and will sail early next month.

At the Star this week are the Rustic Trio, Linden Beckwith, Ollie Young and Brothers, Manley and Sterling, the Kelley Brothers, and others.

Julie Romaine is at the Columbia this week, also the Quinn Trio, the Warricks, and Joyce Blum.

The School Boys and Girls are headliners at the Haymarket this week, and Emmet Corrigan leads at the Olympic.

Jay Quigley, a strong member of the People's Stock last season, has been winning praise in Duluth during the summer as a member of the Mack-Leone Stock, doing Blenkarn to the especial satisfaction of the Zenith City people.

Timely items have been rushed into print here quoting Cleveland Moffett as saying his new play, The Battle, which Mr. Lackaye and others present at the Grand this week, is not epochal, and does not solve great twentieth century problems, though it deals with them. Mr. Moffett prefers to deal with other modern issues as he does with the Sunday issue of the Herald merely to interest and entertain.

A dramatization of Joseph Medill Patterson's Socialist novel, "A Little Brother of the Rich," is to be produced at the Grand Opera House later on.

The new play, The Lucky Rich, by a New York newspaper man, Hugh Cameron, which will be tried out soon at the Bush, is described by Manager Thanouner as a society play somewhat like the Fitch plays.

Some posters in the southern section of the city for The Servant in the House, read "by Charles Ann Kennedy." The printer knew "Ramon" was wrong, so he corrected it.

Composer William Frederick Peters, of The Mayor of Tokio and the new production for the Garden Theatre, says he has written twenty numbers for it. The name of the writer of the lyrics is given, but the author of the book is still unannounced.

Howard Thurston, Kellar's clever heir in the domain of magic, comes to the Great Northern this season. Mr. Thurston's entourage this season is distinguished by the presence of Punch Wheeler, the famous humorist, recently in the circus and minstrel world. From Chicago Mr. Thurston goes to Buenos Ayres by way of the leading American cities until next June.

A playlet by Edmund Day, entitled Two Hundred Miles from Broadway, is played at the Olympic this week by Emerin Campbell and company.

OTIS COLBURN.

MRS. FISKE'S AMERICAN PLAY.

Mrs. Fiske returned last week from her camping vacation in the Canadian Rockies. She spent but one day in New York city and retired to the country in New England to take up the preliminary work on her new play, rehearsals for which will begin Oct. 8.

During her one evening in New York Mrs. Fiske saw George Arliss in The Devil, the remarkable work staged by Harrison Grey Fiske.

Mrs. Fiske's new play, which will be seen in New York early in November, is one of the most important productions of her career. It deals with a phase of life in the larger American cities which, though familiar to all and universal in its appeal, has seldom, if ever, been truthfully reproduced on the stage. It requires a cast of some forty speaking parts. The scene is New York city, the time, the present.

REHEARSING MADAME KALICH'S PLAY.

Rehearsals of the play by Madame Fred de Gasse, written especially for Bertha Kalich, commenced last Monday, under the personal direction of Harrison Grey Fiske, and the premiere will occur at the Lyric Theatre, Cincinnati, Oct. 28.

Mrs. Fiske has engaged a company of unusual excellence to support Madame Kalich. The leading man is Frank Gilmore, who is cast in a part that suits his temperament and style particularly well. Others in the company are Pilar Morin, a well-known French actress who has allied herself with the American stage; Eda Bruns, Florence Arnold, George J. Gera, Ernest Stallard, Fred Peters, C. Jay Williams, and the famous R. Mills. The comic equipment of the play will be very elaborate.

MEETING OF THE DRAMATISTS' CLUB.

The American Dramatists' Club met at its headquarters, 132 West Forty-fifth Street, on the evening of Oct. 3.

Augustus Thomas was elected President to fill the vacancy caused by the death of Bronson Howard. Other officers elected were: First Vice-President, J. I. C. Clark; Second Vice-President, Charles Klein; Recording Secretary, B. B. Valentine; Corresponding Secretary, Mark Swan.

A service in memory of the late Bronson Howard will be held at the Lyric Theatre on the evening of Oct. 18, when addresses will be delivered by leading men in the drama and literature.

FLOATING THEATRE WRECKED.

The steamer Emerson, towing a river theatre known as the "Emerson Floating Palace," was wrecked at Onondaga Bend, in the Ohio River, about 200 miles below Cairo, Ill., on Oct. 3. One member of the theatrical company was drowned. The steamer is a total loss, and the theatre large was badly damaged.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

At the monthly meeting of the National Council of the Alliance held Friday, Oct. 2, on motion of the Rev. F. J. C. Moran, the following resolution was unanimously adopted and ordered to be published in THE DRAMATIC MIRROR:

"In memorial of the Rev. Henry Codman Potter, D.D., LL.D., Bishop of the Protestant Episcopal Church in the Diocese of New York and President of the Actors' Church Alliance of America.

"Whereas, It has pleased Almighty God to remove from his activities in the Church upon earth to the rest that remaineth to the people of God the Rev. Henry Codman Potter; therefore

"Resolved, That the National Council desires to express its deep and unfeigned sorrow at the loss of our most honored president and desires to place on record its appreciation of the deep interest he took in the work of the Actors' Church Alliance from the inception of the movement, his warm and hearty words at the meeting at the Berkeley Lyceum held more than nine years ago, when the Alliance took its public position among the many organizations for good in the United States of America.

"He took a deep interest in the individual members and was always ready by his advice and counsel to aid the officers in the work of the Alliance. It was his great anxiety to do all in his power to protect the players from the unjust pressure put upon them by being obliged to play on Sunday, in so many cases contending solely for the right of the day of rest for the laborer while at the same time realizing the necessity in this cosmopolitan city and in other parts of the United States that legitimate and healthful recreation should be provided for the people on Sunday.

"It is well remembered that on one occasion the Bishop stated that the help he had given in the founding of the Actors' Church Alliance was, he believed, one of the most valuable works he had taken outside his regular diocesan duties.

"The National Council feels it will be a long time before it has a president who is so able by his personal position and his wise counsel to aid in its work. Deeply feeling this loss, the Council desires to express its sympathy with Mrs. Potter and all the members of the Bishop's family, the Diocese of New York and the Church of God in the United States."

The opening religious service of the season of the New York Chapter will be held at St. Chrysostom's Chapel, Sunday evening, Oct. 18; preacher, Rev. Henry Mottet, D.D. Members of all chapters are cordially invited. The monthly reception, under the direction of Miss E. B. Myers, will follow at St. Chrysostom's Parish Hall on Thursday afternoon, Oct. 22.

There will be a birthday party in the interests of the New York Chapter at St. Chrysostom's Parish Hall on the evening of Monday, Oct. 26. Members will be duly notified.

A full attendance and generous response is earnestly requested, as much of the good work of the Chapter is dependent upon the financial success of this entertainment.

OPENING AT THE IRVING PLACE.

The Irving Place German Theatre, under the direction of Otto Well, was opened for the season on Oct. 1. The comedy, Humarenfeber (The Dancing Humors), by Gustav Kadelburg and Richard Skovronnek, was offered as the opening piece, with the following cast:

- | | |
|-------------------------|---------------------|
| Frother von Klenbeck | Julius Strassmann |
| Wanda | Paul Albert |
| Hans von Klenbeck | Max Stitt |
| Diets von Breitenberg | Otto Gebuhr |
| Orff | Paul Feldner |
| Rena | Richard Reinhardt |
| Kers | Ferdinand Schindler |
| Von Fiedenstein | Eugen Hohenwart |
| Rammings | Oscar Fuchs |
| Krause | Martin Lux |
| Kellermann | Hans Busch |
| Heinrich Lamsbeck | Gustav Oskar |
| Clara | Amalie Cramer |
| Rose | Erna Nitter |
| Marianne von Fahrenholz | Hermine Hollmann |
| August Nippen | Max Walden |
| Lina | Gertrud Urban |
| Bruckmann | Claudius Morien |
| Frank Brockmann | Marie Kolbe |
| Sara | Olmar |
| Frank Schuler | Elar Waldmann |
| Frank Kottiga | Marie Olms |
| Lotte | Allice Becker |
| Friedrich | Ferdinand Schindler |
| Minna | Adelheid Schneider |
| Sophie | Adelheid Schneider |

The comedy tells the story of a German regiment that found itself quartered in a town with few feminine attractions. After much trouble the soldiers succeed in getting themselves transferred to a more agreeable locality, where they proceed to arouse the civilians' envy of their uniforms and success with women. There is an element of satire in the suggestion that the civilians are called upon to support the military that treats him with disrespect.

Mr. Well has gathered a capable company, to judge by this first performance. Several members of the cast proved themselves to be comedians of the highest rank, while all the parts were well played.

PRODUCTION OF THE TEST.

The Test, Julia Ebert Goodman's new play in which Blanche Walsh is to star, was produced for the first time on any stage at the New Auditorium Theatre, Los Angeles, on Sept. 28. Members of the stock company gave an excellent performance of the play, that was so successful that the house was sold out for every performance after the first night.

CUES.

F. M. Norcross resigned from the management of Franz Rice's company at Washington, D.C., on Oct. 2. Vaughan Glaser and his stock company opened at the Baker Theatre, Rochester, N. Y., last week, for an indefinite engagement. The future popularity of the organization was assured by the large attendance during the first week.

Mildred Holland's stock season in Cleveland, O., has been highly successful, with capacity audiences at almost every performance.

Helen Wilson, a recent graduate of the American Academy of Dramatic Arts, has been engaged to play Marie Louise in The Thief, second company.

Helen E. Durrig, who has been confined to St. Vincent's Hospital with pneumonia, is now well on the road to recovery.

In support of William Gillette in Samson will be Frederick de Belleville, George Probert, Arthur Byron, Constance Collier, Marie Wainwright, Pauline Frederick, Katherine Keyes, H. J. Ginn, Henry Carville, Bennett Kilpack, Emmett Whitney and C. MacLean Savage.

Kirk Brown entertained as his guest F. F. Mackay last Sunday. Mr. Mackay is rehearsing Mr. Brown's company in an elaborate Shakespearean production which is proper to make within a few weeks of The Merchant of Venice. F. F. Mackay, his manager, is enthusiastic over the prospects for the forthcoming production and feels sure the presentation will be a welcome addition to the repertoire of this organization. Attention is called, careful rehearsals and special scenery and costumes will make this revival a notable one in this season's tour of the Kirk Brown company.

Smokers

Hershey's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

NEW YORK THEATRES.

New York Theatres Under Direction of Sam S. and Lee Shubert, Inc.

HIPPODROME 6th Ave. 42d to 44th Sts. Mat. 2:15. Evgs. 8:15. **HIPPODROME'S GREATEST SUCCESS.** "Don't miss the World's Greatest Show. Nothing approaching it has yet been in New York. Go!"—Sunday Journal.

SPORTING DAYS
BALLET OF BIRDLAND
BATTLE IN THE SKIES
10-AM New Circus Acts—10

LYRIC 42d St. w. of B'way. Evenings 8:15. Matinee Saturday 2:15. Critical blocks upon which are built the house of success.

GREAT FINE FUNNY LOVELY
HIT **Lulu Glaser** WHIRLY
DASHY DAINTY SUCCESS SWEET

As M'LE MISCHIEF
Foundations from Vienna by Krats & Von Stark and C. M. Hehr. American architecture by Sydney Rosenfeld. Builders Sam S. and Lee Shubert (Inc.)

CASINO B'way & 39th St. Evenings 8:15. Matinee Thurs. and Sat. 2:15. Selling Before the Wind on the Smooth Sea of Success, the Winning Funnies Marking the Course.

Louise Gunning
In Fixley & Ladner's Opera
MARCELLE
A Crew of Comedians with Sam Dandy. Hosted of Brilliant Reception.

JALY'S 42nd St. Mat. 2:15. Evgs. 8:15. Wed. & Sat. 2:15.
Miss Maxine Elliott

Presenting Her Latest Play
Myself—Bottina

By Miss Rachel Crothers, Author of "THE THREE OF US."

MAJESTIC B'way and 39th St. Evgs. 8:15. Matinee, Wed. and Sat. 2:15. Wilbur Shubert Co., Props.

Nance O'Neil
In Her New Drama
AGNES
By George Cameron.

LEW FIELD'S **HERALD SQUARE** Broadway 42nd St. Evgs. 8:15. Pop. Mat. Wed. Evgs. Sat. 2:15. FIFTH CAPACITY MONTH.

Must be good to stay that long. Ask anybody!!!
THREE TWINS

Joseph M. Galt's Production, with
CLIFTON CRAWFORD and BESSIE MCGOY

WEST END 125th St. West of 8th Ave. Evgs. 8:15. Mat. Wed. and Sat. 2:15. Prices, 25c. to \$1.50.

"Why, this is just like Broadway."—N.Y. Herald.
This is Where the Standing Room Only Sign Gets Busy
SAM BERNARD

In the One-Lough-a-Second Musical Farce from the Casino
Nearly a Hero

"Don't Miss the Wednesday Matinee. Best Seats \$1
Week of Oct. 19 David Belasco Presents
THE WARRIORS OF VIRGINIA
With Frank Keenan and Charlotte Walker.

BELASCO THEATRE Sole Direction of DAVID BELASCO
West 42d Street. Evs., 8:15. Mat., Sat., 2:15.
HARRISON GREY FISKE presents

GEORGE ARLISS **THE DEVIL**
By PERENC MOLNAR, adapted by ALEX. KONTA and W. B. LARNED.

HACKETT THEATRE 42d St. WEST
Evenings, 8:15. Mat., Thursday and Saturday, 2:15.

The Romantic Revival
JAMES K. HACKETT

THE PRISONER OF ZENDA

THE BELASCO STUYVESANT
West 44th St., bet. 6th Ave. and Broadway. Evgs., 8:15. Mat., Thurs. and Sat. 2:15. David Belasco Presents

BLANCHE BATES
IN
THE FIGHTING HOPE

THEATRE FOR SALE
Located in lively town of 12,000 with 20,000 to draw from Modern and up to date, cost \$50,000. Seating capacity, 1000. Now leased for one year at a rental showing good profit on investment. Small amount of cash required. Satisfactory reasons given for selling.

Address, Modern Theatre, care Mirror.

THE MOVING PICTURE FIELD

REVIEWS OF NEW FILMS.

Richard III. an Ambitious Effort—A New Devil Story—Other Films Good and Bad.

Richard III. (Vitaphone).—The most ambitious film production of the past week was the Vitaphone interpretation of Richard III. On the whole, it was a highly creditable effort in the legitimate line, although it suffers from the obstacle which is almost invariably encountered in attempting work of this character—the impossibility of conveying to the spectators by pantomime alone the full meaning of situations that originally derived their greatest strength from spoken lines. A more liberal use of printed titles or descriptive phrases would have made the production more intelligible to those not familiar with the play. To the student of Shakespeare, however, the work of the Vitaphone Company will be found satisfactory. The scenery, costumes, and acting was of a high order.

The Devil (Biograph).—No attempt is made in this film to follow the story of the Mosaic play. Indeed, there is no resemblance whatever to the play, beyond the effect to exhibit the devil as the personification of evil suggestions in the human mind. Not hampered by any desire to adhere to the text of a drama not originally written for pantomime interpretation, the Biograph players have produced a genuine moving picture story of considerable power. An artist, happily married, listens to his evil nature, who whispers to him by the devil, and falls in love with his model. She, too, listens to the tempter. The artist's wife in her turn, prompted first by jealousy, and later by a more wanton abandon, follows the devil's suggestions and is discovered by her husband, who kills her and then commits suicide. The story is well constructed, and convincingly acted, although in a few particulars it is subject to criticism. Why, for instance, should the artist appear at a fashionable restaurant dressed in his working blouse? And why should not an actress with less skilful shoulders have been selected for the part of the model? However, these are minor matters. The main point is that the picture is effective.

Duty vs. Revenge (Vitaphone).—This film contains the best scene it has ever been our pleasure to review. For realism it is beyond praise. A woman, whose wife has deserted him, enters a burning building to rescue the inmates, only to find his wife and her paramour unconscious in one of the rooms. Filled with feelings, she leaves them to their fate, but later, his better self predominates, and he rescues them. The wife would then return to him, but he will have none of her, and the story ends with the injured husband preventing the wife from even casting a glance at her little child. Rather a cold-blooded finish, but quite human, for all that.

The Professor's Trip to the Country (Vitaphone).—This is a comedy of an very subtle plot, but sufficiently funny to amuse the average audience. A young man who goes to the country to recuperate. His initials are "J. J. J." and the village and parents he carries are conspicuously marked with these letters. Unfortunately for him, it has been announced that James J. J. is expected in the same country town for a visit, and the town boys determine to entertain the great playboy in style. When the professor arrives they mistake him for the great "J. J. J." and a long hunt is arranged with disastrous results for the professor.

The Brahmin's Miracle (Pathé).—This is a spectacular colored film and is one of the most interesting of this class the Pathe studios have recently produced. India is so associated in our minds with magic, that we find the illusions introduced by the poet in the picture quite consistent and reasonable. Moreover, the scenes are of considerable beauty and the drama is well executed.

The Magistrate's Conscience (Pathé).—A magistrate who has cast off his wife and boy for no apparent reason, later finds the boy brought before him for a theft which the lad has committed to gain the means to take his mother to a warmer climate. The mother dies, and the father saves the boy from prison and starts him in a new life in a foreign country. The story is weak in dramatic interest and motive, and is not worth the amount of film consumed in producing it.

A Strong Gale (Pathé).—The Pathe people must have been short on ideas when this film was produced. A high wind blows a newswoman into the air and she falls away over the houses, landing in a tree, where the occupant is rescued. The illusion of the newswoman floating in the air is cleverly accomplished, but it would appear that a little ingenuity might have suggested a more plausible reason for the stunt. The acting in the picture is only fair.

Paradise Life in Miniature (Pathé).—This is a little comedy drama played by children dressed to imitate their elders. There are love scenes, a visit to a restaurant, and a duel, and the whole forms an interesting study in the picture. The picture is a basket party (Pathé).—Four people, two men and two women, start out for a basket picnic, but have trouble every time they sit down to their lunch, which is in a burning building. There is little or no originality in the episode and the picture lacks interest.

The Locket (Pathé).—A child is stolen by mountaineers, who try to make an ascot out of him. A woman, in the guise of the Pecos, giving him a locket which was hung around his neck when stolen, and by which he is identified later by his parents. The story, though devoid of plot, is ably acted.

Palermo (Pathé).—These are very interesting and well selected scenes in and around the Italian city of Palermo.

The Pardon (Pathé).—This is a well acted dramatic story, strong and of considerable interest. It is reminiscent somewhat of East Lynne, except that in the Pathe version, the mother is returning to nurse her sick child, finds the father unmarried, and the couple is reunited through the appeal of the child.

Sandy McPherson's Outing Fishing Trip (Edison).—Two little boys make their way for Sandy when he is fishing, but the trouble they make lacks point and interest, and the episode is far from funny.

The Pictorialists (Edison).—A clever idea is carried out in this series of ten scenes, each one introduced by a couplet, and each one containing a children start out, and one by one the children are eliminated from the party. Little there are none left. Despite the painful but futile attempt at poetry, the pictures are interesting.

Pocahontas (Edison).—This is a creditable attempt to tell in picture narrative the story of John Smith, Pocahontas, Pocahontas and Rolfe. The story, ending with the marriage of Rolfe and Pocahontas. Historical incidents, such as this one, should be encouraged, not only because they are interesting, but also for their instructive value. The different episodes are well selected, the scenery is excellent, and the actors are of the ordinary. One or two points in the evolution and development of the story are questionable, notably the use of Pocahontas's hair, and the manner of dressing the hair of the Indians, but the general character of the production is of such high order that we need not be too exacting in this respect.

A Daughter of Erin (Edison).—This is an Irish drama, telling of the marriage of a poor Irish girl to a nobleman, and his effort to rid himself of her by foul means, threatened by the former lover of the girl. The story is fairly in construction, and contains too much irrelevant material to be entirely satisfactory. It also lacks snap and so, but it is nevertheless a series of some merit, owing to its scenic qualities, and the general interest of the story.

The Strain (Edison).—This is a deeply moving story, dealing with the character of a man who is driven to the brink of the work of the plot. A Wall Street broker falls in business and loses all, even to the furniture in his home, when he is accused in a little boy for belonging to the broker's little child, are found a number of valuable items which were supposed to have been stolen, but which the child had innocently secured there in the days of the broker's prosperity. The scenes of the story are natural and consistent, and the acting satisfactory. A scene of the curb market on Broad Street is worthy of particular note.

The Criminal's Daughter (Edison).—The story of this picture has to do with a Raffles character who is driven to the brink of the work of the plot. A Wall Street broker falls in business and loses all, even to the furniture in his home, when he is accused in a little boy for belonging to the broker's little child, are found a number of valuable items which were supposed to have been stolen, but which the child had innocently secured there in the days of the broker's prosperity. The scenes of the story are natural and consistent, and the acting satisfactory. A scene of the curb market on Broad Street is worthy of particular note.

GEORGE MELIES AGAIN DIRECTING.

The Melies film bulletin of last week contains the announcement that George Melies, who has been unable to commence the film production of his studios for some time on account of illness, has resumed active direction of the establishment, and the picture "Grandmother's Story," is the first subject turned out since his return.

FILM RETURNS POSTPONED.

Association Exchanges May Keep All Films Until Jan. 1 Before Commencing Returns.

According to the original contract between the Edison licensees, film manufacturers on the one hand, and the Film Service Association, film renters, on the other, all films supplied to association members after the date of the agreement were to be considered as leased property and were to be returned to the manufacturers after six months' use. The purpose of this was twofold: First, to force the withdrawal of worn out films from exhibition, and second, to prevent the sale of films to independents through the medium of association rental exchanges. The first date for return of films to the manufacturers was Oct. 1, but this date by recent agreement between the manufacturers and the directors of the Film Service Association has been extended to Jan. 1, the reason for the extension being the fact that business the past summer has been much less than was expected by the exchanges and they themselves loaded up with films which have not earned them the normal amount of revenue.

NO EXCHANGES DROPPED.

The Reported Expulsion of Eleven Exchanges by the Association is an Error.

A statement has been published that eleven film exchanges, members of the Association, had been expelled from membership because of failure to purchase the minimum quantity of new film each month, required by the contract between the Association and the manufacturers. This statement is, however, incorrect, and the statement is being reconsidered and the matter is now receiving further consideration by the officials of the Association.

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

The Pictures in the name of the new moving picture theatre at Brunswick, Maine. It was opened to the public Sept. 25, and is one of the prettiest places of amusement of its kind in the State of Maine. The interior is finished in four different shades of green, beautifully blended, and the theatre is provided with mahogany open chairs. Frank S. Dolley, a student in the Bowdoin Medical College, is manager and proprietor. The programme for the opening week includes the Marathon race and five other feature pictures. Also Marian Gilman, soprano; Mrs. Oscar Sullivan, late of Congress Theatre Orchestra of Portland; pianist, Mr. L. R. Leggett, late of the Nickel Theatre of Portland; and a vocal soloist and drummer. The admission is ten cents for all parts of the house.

Business at the Clement Theatre, Dover, N. H., week Sept. 20-26 tested the capacity of the house at each performance. Miss Josephine, Herding succeeds Miss Gracie Hughes in illustrated scenes. The Devil was the feature film for 28-9.

Manager Price, of Hannibal, Mo., has introduced Edison's Moving Pictures at his Park Theatre, and will give moving picture shows at that house afternoons and nights, when the theatre is not occupied by theatrical attractions. The Nicholson has introduced the Autograph in connection with moving pictures, and is pleasing most audiences. The Electric continues to draw good crowds, as do the other picture houses in Hannibal.

The Edison Theatre, on Fifth Street, in New Philadelphia, O., was sold to the Pittsburgh Amusement Co.

Another moving picture house is soon to open up in Sioux City, Ia., and F. L. Wilcox, it is understood, is to build it. A great deal of work is being done in the building at 415 Fourth Street to make the building picture house. This will give Sioux City five moving picture houses, and the Broadway Theatre, as there are already the Unique, Seaside, Crystal and Klutz. All of them report good business.

A new moving picture and vaudeville house will be opened in Green, Colo., under the name of the Idle Hour (Woods and Taylor, mgrs.) in about a week.

Edward Mount has relinquished his lease of the Bijou Theatre, in Birmingham, N. Y., and it will now be known as the Levee Theatre, under the management of Edwin R. Dent. Vaudeville, illustrated songs, and moving pictures will be the attraction.

The Hippodrome, in Syracuse, N. Y., is running a Professor's Trip to the Country and Duty vs. Revenge week Sept. 22-3.

The Bijou, in Rhineclaire, Wis., reopened last week with Hans and Gretel, formerly managers of the Grand, in control. The picture of the two gentlemen is such here that the Bijou has been doing the best business in its history. R. E. O. being the owner, and the picture is being shown in the house.

The attendance at the Levee and Rex Moving Picture Theatre, in St. Louis, Ill., has not diminished perceptibly since the theatre was reopened. The houses are crowded to R. E. O. at each performance.

The Griffin Amusement Company, proprietors of the Levee Theatre, in St. Louis, Mo., have secured possession of the "Theatre Cafe," next door, and are now busily engaged in turning the cafe into a theatre. When completed, talking pictures and vaudeville will be installed. The Hippodrome has been running the same picture show at the Opera House.

Edwin R. Dent, of Trenton, N. J., has opened a moving picture house at Burlington, N. J., and is forced to retire through lack of patronage. He is now in the hands of the creditors.

Andrew, owner and former manager, reopened the house Sept. 12, running Saturdays only. The Maltese continues to draw good crowds, while the Auditorium is enjoying unusual prosperity.

The manager of the Picture, at Brunswick, Me., has made arrangements with the Portland and Brunswick St. Ry. to connect the theatre with the street cars.

The cost here, including admission, was forty cents. A new theatre, the Pictures, F. P. Dolley is opening here, the most beautiful in the State of its class.

W. R. Carr, the manager of the Bijou, in Gloucester, N. Y., is certainly a hustler. He took a practically broken-down house, as far as business was concerned, and put it on a good paying basis. Mr. Carr believes in giving the picture something new, and is changing the picture every day; the Edison String Sextette, as a special attraction, drew well last week, 2,500 tickets being sold Saturday, during the afternoon and evening. An orchestra of three pieces complements the regular music. Wednesday and Friday continue to draw good business.

The following films were shown in Memphis, Tenn., week of Sept. 23-3: Palace, The Magic Dice, and A Motor Boat Race. Ruby, Prof. Eric-Bra's Invention, Globe, Mr. Boone and in the Nick of Time, Majestic, Wanted, a Military Man, and The Millionaire.

The moving picture houses in Providence continue to draw. At the Bijou Sept. 23-3 among the films shown were: The Motor Boat Race at Monaco, Orated by Jealousy, and Burning Title. The Globe String Sextette, and Burning Title. The Nickel presented Innamorata in the Nicholson, and new scenes and songs by Walter La Foye, Miss Carder and the Quartette. The Seaside Temple had a fine bill by Dwyne and Dwyne, June Temple, and John F. McMan in illustrated songs.

NEW FILM ANNOUNCEMENTS.

Among the new film subjects announced for release are the following: By the Biograph Company: Oct. 6, The Sole's Heart, a story based on the Boy War and the love of a girl for his child. Oct. 9, Father Gets in the Game, a comedy picture illustrating the rejuvenating effect of a shave and hair cut on "father." Oct. 12,

Geo. Melies "Star" Films

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JUST OUT A GRANDMOTHER'S STORY

Length, 940 Feet Price, \$200.00
A FILM THAT SHOULD APPEAL TO MOTHERS AND CHILDREN
ORDER OF SCENES: In Dreamland—In Toyland—The Realm of King Sweet—The Kingdom of Flowers—The Awakening.

TO BE RELEASED OCTOBER 1908

THE HELPING HAND THE OLD FOOT-LIGHT FAVORITE

Length, 935 Feet Price, \$21.00
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Two Stories of Touching Human Interest.

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The Barbarian, an adaptation for a moving picture story from the play Ingomar.
By George Melies: Oct. 6, A Grandmother's Story, a film for children (that will interest grown-ups, also), showing the visit of a child in his dream to Fairyland and Toyland. Oct. 12, The Helping Hand, a dramatic story. Oct. 18, The Old Footlight Favorite, a dramatic story.

PICTURES OF SURGERY IN EAST ST. LOUIS.

Moving pictures in connection with surgery is coming into general use in the hospitals of this country. Recently in a hospital in East St. Louis a very delicate surgical operation was performed, and a moving picture machine recorded every move. In the English hospitals cinematograph surgery has been in use for some time. A few months ago an operation at the Middlesex Hospital was photographed by cinematograph experts as a novelty. It was an innovation by no means regarded favorably by some of the hospital authorities, but experience has justified the departure that three more hospitals have now entered into arrangements to have cinematograph pictures made of operations. Specially skilled photographers are now attending the operating theatres of three institutions, and a number of films dealing with important cases are in course of preparation, so that the pictures can be thrown on the screen when the lecture season recommences in October. It has been found possible to take pictures without interference with the surgeons in their difficult and delicate task, and the fact that these can be reproduced on the screen at a much slower rate afterward enables the student to grasp phases of the operation which he is unable to follow from his position in the amphitheatre during the operation. The cinematograph means that the student of the future will have preserved for him illustrations of the methods of the foremost surgeons of the day, and in a manner which will permit of a detailed analysis in the lecture room, such as is impossible during the operation itself. The removal of cancerous growths, operations for appendicitis, amputations and many other achievements of an important character have been preserved in the cinematograph films.

THE RECORD OF DEATHS.

Thomas Marshall.
Thomas Marshall, father of Annie Marshall and John Edwards, died suddenly at Cambridge, Mass., on Sept. 23, aged seventy-seven years. Mr. Marshall was one of the editors of "Donoghue's Magazine," and a close friend of Patrick Donoghue, John Boyle O'Reilly and the late Mr. John J. Williams, Archbishop of Boston. He was an uncle of Dick Mulvihill, of the vaudeville team of Mulvihill and Mulvihill. Besides the two children mentioned he leaves another son, William H. Marshall, who served as Congressman from his district in Boston. John Edwards, comedian and actor, was with Mr. Marshall's family. Mr. Marshall was a member of the St. Paul's A. G. O. Fellow company, which to thank the many friends of his father for the kindness shown, and especially Mr. Swan for releasing him from rehearsals and for other courtesies extended. The funeral was held at North, Mass., on Sept. 25.

William Bendix. A prominent orchestra leader and composer, died in his home in Arlington, Mass., on Sept. 27, of heart disease, aged seventy-two years. He was formerly an orchestra leader in Philadelphia and Boston. Theodore Bendix, well known as a composer in New York, and Max Bendix, the Chicago violinist, are his sons. He leaves five other children, Charles, Arthur, Oscar, Freda and Lily. His widow is a direct descendant of Felix Mendelssohn, the world famous musician.

A telegram received in this city Saturday from F. W. Mulhally, manager of the Majestic Theatre at Fort Worth, Tex., by the Actors' Fund, announces the death of that city of Willie Fenderson, an actor, whose name is among the seventy-one names on the list of the organization. The fund has offered a burial donation. In the event that the deceased actor has been a working member of the profession for the required length of time, even though he were not a member of the fund.

Wilbur Atkinson, manager of A Royal Slave company, died at Morrilton, Ark., on Sept. 26, of acute indigestion. Mr. Atkinson was taken sick the day before, just after the performance at Morrilton, and was left behind when the company went on to Hot Springs. His wife, Marie Dale, accompanied with the company, believing her husband out of danger. The body was taken to his home in Nebraska, for burial.

Robert E. Dancy died suddenly on Oct. 1, of valvular disease of the heart, at his home, Shepley Bay Road, Covey Island, N. Y. He was a well-known theatrical manager and brother-in-law of the late Daniel A. Kelly. He leaves a widow, Joan Cravan, and one son.

Henry T. Bowers, father of Frederick V. Bowers, died at his home in Dorchester, Mass., on Oct. 1. He was seventy-three years old.

REV. WALTER E. BENTLEY RETURNS.

The Rev. Walter E. Bentley has returned from the Pan-American Congress, where he went as a delegate from Long Island. While in London Mr. Bentley addressed the Actors' Church Union at their annual conference held in Kensington Park Theatre, and also preached with great success in Belfast, Coventry, Liverpool, and other cities. Mr. Bentley would be glad to hear from actors looking seriously toward the ministry.

THE EASTERNER RELEASED FOR STOCK.

George Broadhurst's play, The Easterner, in which Nat Goodwin appeared early last season, has been released for stock through the play brokerage firm of Currie and Gray.

Attention Moving Picture Managers

We furnish everything in the Moving Picture field (except film)—Vocalists, Pianists, Trap Drummers and Instrumentalists in all lines. Dramatic Pictorial Demonstrations, Lecturers and Vaudeville Acts of merit at marine commensurate with their ability. Also the Best Moving Picture Service obtainable anywhere. Write for terms and particulars.

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NOTES OF VARIOUS ACTIVITIES.

The widely-known costume establishment of Andrews, at 340 State Street, Chicago, has grown rapidly in popularity and extent during the last few years, and is now one of the leading establishments of its kind in the country. This house is carrying in this season the most complete stock of ladies' gowns and furs in Chicago, and has just added a full line of exquisite dresses. A kind of costume which this house has not carried heretofore.

Newby's Theatrical Transfer Company, 215 Bay Street, Jersey City, is better equipped than ever for handling large and small contracts, and desires the opportunity to figure on hauling for theatrical companies.

Al. Trabara, manager of the Trabara Stock company, desires to secure a theatre for a season of 12 weeks for Joseph H. Hall in stock; a Southern city preferred. Mr. Trabara can be addressed care Lyceum Theatre, Paterson, N. J., N. Y.

A theatre with a seating capacity of 1,000, situated in a town of 12,000 population, is offered for sale. Particulars can be had by addressing Modern Theatre, care Mazon.

J. L. Verone, 1430 Broadway, offers a special line of "Devil" paper for sale.

Walter H. Baker and Company, publishers, 5 Hamilton Place, Boston, Mass., has just published the New York Idea, London Mitchell's copy-right play, originally produced by Mrs. Fiske in 1904. The volume sells for 50 cents, postpaid, by mail.

Horace Williams and company in March played to \$2,500 at the opening of the Hudson-Park Theatre, Garden, Ala. Monday night, Sept. 28. For terms at this theatre address S. I. Rosenbaum, manager, Garden, Ala.

Seth Cabell Bailey has resigned from The Trailor to accept a better offer.

Mary Atheling having closed her summer engagement is now at liberty and may be addressed care this office.

The Opera House, at Arcadia, in Southern Florida, is equipped with all modern improvements and new scenery, and the management to prepare to book the best. O. R. Noble is the manager of the house.

The Allen Show Print, Railroad Avenue, Beverly, Mass., have a complete line of stock printing for The Devil.

ARENA AND CARNIVALS.

TUSCULA, ILL.—The Fall Carnival and Horse show opened the 14, and continues throughout the week. The Compositon Carnival, with sixteen shows, are playing to large crowds day and night. This, too, filled the same week a year ago to his disadvantage, and giving the best of satisfaction. With favorable weather the returns should eclipse those of last year, as the city have a better equipment and a list of much stronger attractions.

WOODSTOCK, ILL.—Attendance at McHenry County Fair 8-11, closed that of two years ago, when the high water mark was reached in the history of the association. The Witherington Circus, Jackson, Mich.; the Webb-Romola Troupe of Acrobats and Balancers, and Harry Darnell, ballroom, furnished the free attractions and pleased immensely.

LITTLE ROCK, ARK.—Gentry Brothers' Dog and Pony Show 11, 12 to capacity; pleased. Ringling Brothers 20.

ANNAPOLIS, MD.—F. A. Robbins' Circus Sept. 21; two performances, to capacity business; fair performance.

ANNAPOLIS, N. C.—Ringling Brothers' Circus Sept. 12; pleased good tent.

Barred.

BLOSSOM-SERLY.—Henry Blossom Jr., and Margaret Serly, at Wrentham, N. Y., on July 4. COOMBS-BROOKDALE.—Guy Coombs and Anne Brookdale, at St. Christopher's Chapel, New York City.

HENNINGSS-HAMLET.—In Chicago, on Sept. 20. NEALAND-SINCLAIR.—Made special to Walter D. Nealand, at Jersey City, N. J., on Sept. 8. ROBINSON-LOGAN.—At Clarksville, Tenn., on Sept. 22. John Robinson, Jr., and Maud Logan. STRANG-SPALDING.—Lewis Putnam Strang and Jeanne L. Spalding, at Stamford, Conn., on Sept. 28.

Died.

ATKINSON.—Wilbur Atkinson, at Morrilton, Ark., on Sept. 26. BENDIX.—William Bendix, at Arlington, Mass., on Sept. 27. Aged seventy-two years. DANCY.—Robert E. Dancy, at Covey Island, N. Y. KRAMER.—At Detroit, Mich., on Sept. 22. David Kramer, infant son of Mr. and Mrs. David Kramer. SALTOWA.—Suddenly, at Hollenville, Okla., on Sept. 24. Salfowa Saltowa.

Released October 13th

Biograph Feature Film THE BARBARIAN

(INGOMAR)

Free adaptation of Friedrich Schiller's "Son of the Wilderness."

PORTLAND, ORE.

Kohl and Dill Return—A Gilded Fool Revived—Stock Items—Vaudeville.

After an absence of three years, our old favorite, Kohl and Dill, returned to the Healy Sept. 21-23, and were accorded a big reception. Coming Thru' the Rye week 27.

At the Bungalow 20-23 the Bakerians successfully revived A Gilded Fool. Sydney Ayres, as Chancy Short, was pleasing. Isotta Jewel was capital, as Margaret Ruthven. Louise Kent scored as the mother, and Maribel Seymour, as the sweetheart, was in her element. The Girl of the Golden West this week.

The Royal Chef was easily the best attraction so far this season at the Baker. The principals receiving favor were Donald McKenzie, Joe Rick, Julia Curtis, Mary Smith and Isadora Lackman. The Cat and the Fiddle follows 27.

Tennison's Partner played to good business at the Lyric 20-27. Little Annie Hamlin, a graduate of the Baker company, appeared for the first time as Tennessee, and aided in the success of the play. Nibbe week 27.

Neil Gwynn was the attraction at the Star 20-27, with Goodie Harper in the leading role. Business was good. Uncle Joe Perkins 27-3.

Orpheum: The Jupiter Brothers, Julia Kingsley, supper for Two, Mabel Stedler, Mr. and Mrs. George A. Brown, in A Woman's War; the Dancing Mitchell, Military Overture, and the Four Blues; business was tremendous.

At the Grand last week: Robt. Welch, a former forwarder, and leader of the Columbia, now the Healy Theatre, presented The Filt. Mr. Plop; M'll. Theo and company, All Hunter and company, and Louis Chevalier and company, in A Lucky Lie. Business good.

Fantasy: Newman, Ashton and Newman, the Australians Trio; Clara Walters, Clemenson Brothers, Elliott Bremer, Ye Old Home Choir, and M'll. Louise and monkeys.

A trio of performers in whom Portland takes an especial interest are here this week in local bills. They are Franklyn Underwood, Frances Stinson, and George Blumquist. JOHN F. LOGAN.

BUFFALO.

Jessie Bonstelle in The Great Question—The Aborn Company—Vaudeville—Items.

Jessie Bonstelle appeared at the Star Sept. 20-30 in The Great Question, Frederick Paulding's interesting drama, first presented in this city June 17, 1907, by the Bonstelle Stock co. Miss Bonstelle distinguished herself in the role of Alicia. Others in the co. are Julia McVicker, A. M. Sturt, Homer Miles and Miss Letitia.

The Aborn Opera co. opened a season of ten weeks at the York 20 in H. Traversers before a large and appreciative audience. Bonstelle's performance was in the role of Leonard. The opera was handsomely staged, and the orchestra under the direction of Max Richardson did admirable work.

A message from Max Richardson in the role of Leonard, was received by the Lyric 20-27. Margaret Dunne, Alfred Boncourt and Maurice Cane are capable. Alice Marie Linden in Her Own Children's Sake was at the Academy week 28.

She's, week 28, and Harrison and Howard, John T. Kelly, Stuart Barron, Mabel's Has Beliefs, Eleanor Fells, Majestic Musical Four, W. E. Whittle, Believing Brothers and the Kinetograph.

She's, week 28, in a travesty on The Merry Widow and The Girl With the Golden Vest packed the Garden week 28. The co. contains several clever comedians, and the chorus is one of the best seen here this season.

Shepard O'Connell in Mr. Wise on Broadway, heads The Midwinter, which held the boards of the Lafayette week 28. Business was good and everybody seemed satisfied.

Reports from the West inform us that Eddie Carr and Harry Pontelle, two local boys in Outland Junction, have made a big hit and are topping the bills over the Orpheum Circuit.

Robert Sherry opens his season 5 playing through the Eastern States in Monte Cristo.

John Raymond stopped over 28 en route to Syracuse, N. Y. F. T. O'CONNOR.

PROVIDENCE.

Louise Gunning in Marcelle—Nance O'Neill—Keith's Bill—Burlesque—Gossip.

Louise Gunning and a good co. presented Marcelle to good houses at the Providence Opera House Sept. 24-26. Miss Gunning and Jess Dandy appear to advantage.

Nance O'Neill and a capable co. appeared at the Providence 25-3 in a new four-act play entitled Agnes, which offered the star a good opportunity to display her emotional talents, and she was ably assisted by Robert Dromet, Cyril Hastings, Percy Adams and Adeline Stansbury.

Good houses, Williams and Walker 5-7. The Warrens of Virginia 6-10.

The Steamer was offered at the Empire during the week 28 by a good co., headed by Lew Welch. Good houses, the Garden of the Week 5-10.

At Keith's 20-3 La Sylphide was the top-line feature. Others were: Frank Stafford and Marie Stone, the Strawberry Festival, Mullin and Correll, Ives McCoolley and Emma Wayne, Leo Lewis, Leo Lewis, Blanche Sloan, Murphy and Francis, the La Belle, the Four Nightingales, the Butterfield Trio, Coney and Coney, and Almie and Schell. Large houses.

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Howard C. Ripley.

NEWARK.

Grace George—The Talk of New York—A Change at Blaney's—Vaudeville.

Grace George in Divorces was welcomed by good sized audiences at the Newark Theatre Sept. 20-3. Victor Moore in The Talk of New York & Message Bay No. 42 was an attractive offering at the Columbia Theatre 20-3.

The co. which was to have presented A Square Deal at Blaney's Theatre 20 did not arrive. Arrangements were hastily made by Manager Albee to stage The Courier and the Girl. The engagement began 1 and played out the rest of the week.

At the Newark Theatre The Mikado was presented in moving pictures. The programme also offered Clara Brown and Charles H. Barle in songs.

The Frolicsome Lambs gave lively performances at the Empire Theatre 20-3. In the olio were Brown and Lavan, Cardowale Sisters, Carlton and Torre, Harry Austria, and Yetta Peters.

Rice and Barton's co., headed by the jolly laugh-maker, Charles Barton, played to big houses at Waldman's 20-3. Fred Rickert was very entertaining.

Virginia Harpold as headliner at Proctor's 20-3 scored a hit. Others were Dolly and Dolly, Robinson and Smith, Josephine Davis, Stanley and Edwards, George Armstrong, and Hilda Carl. Good houses.

Melbourne McDowell and Virginia Drew Tracott scored a hit in The People of the Rites, at the Edison, Orange, N. J. 28. The play is reviewed in another column in this Mirror.

GEORGE S. APPLINGATE.

LOUISVILLE.

The Thief—Stock at the Masonic—Vaudeville—White City Affairs—The Gayety.

Excellent business has been the rule last week at Macaulay's, the attraction being The Thief, with Charles Dalton, Herbert Kelcey, and Elmo Shannon in the leading roles. Coban and Harris' Minstrels this week.

The Little Organ Grinder drew good business to the Avenue week of Sept. 27. The Candy Kid is the attraction this week.

The stock co. at the Masonic presented The Devil last week. In the Bishop's Carriage this week. Business was good.

Good business continues at the Mary Anderson. The bill last week was Gus Edwards' School Boys and Girls, Brown Brothers and Kealey, Josephine Trin, Honey Sisters, West and Brown, Williams and West, Schenck and the Juggling Normans.

The Hollenders drew large business to the Buckingham week of 27. Sam T. Jack's Burlesques week 4. Wallace Hamilton, formerly of Macaulay's and the Avenue, is officiating in the box-office at the New Masonic.

The incorporators of Louisville's White City made an assignment 28. Lee Simons was appointed receiver, and is expected to wind up the old co.'s affairs in time for next season.

There has been a meeting of the Louisville Building Inspector. Specifications do not comply with the requirements of the law. It is claimed that the Inspector is making a mistake in his season at the Avenue Theatre. CHARLES D. CLARKE.

CLEVELAND.

Rose Stahl—Grand Opera—Mildred Holland—Vaudeville—Items.

Rose Stahl in The Chorus Lady was the attraction at the Euclid Avenue Opera House Sept. 20-3. Otis Skinner 5-10.

Romeo and Juliet was given a pleasing presentation 25-3 by the opera co. singing at the Hippodrome. George Tallman was heard with advantage in the role of Romeo, and Adelaide Norwood was a revelation in the role of Juliet, which she sang to perfection. The staging and chorus were all that could be desired. Alida 5-10.

At the Columbia Theatre Mildred Holland presented The Lily and the Prince 25-3, and it proved to be a popular attraction. From 5-10.

Cole and Johnson in The Red Moon was at the Lyceum Theatre 25-3. The Four Headings 5-10.

The Montana Limited was the bill at the Cleveland Theatre 25-3. The Rocky Mountain Express 5-10.

Keith's Prospect Theatre had the following bill 5-10: Pauline Hall, the Dixie Serenaders, Deirin and Elwood, Joe Cook and Brother, Charlotte Perry, Earle Reynolds and Nellie Douglas, Collins and Brown, and the Norelles.

The Empire Burlesques will be at the Star Theatre 5-10.

Phil Sheridan's City Sports come to the Empire Theatre 5-10.

The Majestic bill 5-10 is Dickson, Bowers and Dickson, Watson and Little, Arthur Rigby, Barr and Evans, Bonides and Quinn, and Chetelo and Capetto.

The Grand formerly the Lyric, opened 5 with the following bill: James A. Welch and co., McGrath and Page, Ah Ling See, Nibbe and Bardeux, Ed Foster and his dog "Mike," and Frank Parker and co. WILLIAM CRANSTON.

SEATTLE.

Musical Comedy Pleases—The Devil—Stock Productions—Items.

At the Moore Sept. 20-26 the attraction was Coming Thru' the Rye, with Tom Waters and a good cast, which pleased large audiences. A Knight for a Day 27-3.

The Cat and the Fiddle 20-26 amused large audiences at the Grand. Charles A. Sellen scored as Happy. The Elmore Sisters also made a hit. The Royal Chef 27-3.

At the Seattle The Four Corners of the Earth 20-26 played to fair business. Will Schuch in the leading part sustained the character satisfactorily, and Josephine Worth and Grace Holbrook was acceptable. Sidney Shepard scored as Moses Rubenstein, while Orel Le Blanc was effective in the heavy role. The rest were adequate. Richards and Fring's Minstrels 27-3.

The Devil, having proved a strong attraction during the previous week, was the successful offering at the Lyric 20-26. Rose of the Rancho 27-3.

Driven from Home, played by the Third Avenue Theatre Stock co. to fair attendance. Elizabeth Hale, George Berry, Stanley Johns, Kathleen Taylor, Eva Earl French, Viola Keene, and others acquitted themselves well. Midnight in Chinatown 27-3.

Burlesque at the Lyric continues to be a popular offering. BENJAMIN F. MESSERVEY.

JERSEY CITY.

The Man of the Hour—False Friends—Burlesque—Vaudeville—Gossip.

The Man of the Hour at the Majestic Theatre Sept. 20-3 drew capacity houses and pleased. The Straight Road 5-10. Williams and Walker 12-17.

False Friends drew well at the Academy of Music 20-3. The play is strenuous with a wealth of scenery. The co. is a good one. Harold Vossberg in Wanted by the Police 5-10. Cowboy and the Squaw 12-17.

The Cozy Corner Girls came to the cozy Bon Ton Theatre 20-3, to the usual good business. New Century Girls 5-10.

Hudson Theatre of Union Hill is attracting good business. The bill 20-3 was Ward Brothers and co., Harry First and co., Patsy Doyle, Daisy Harcourt, Jack Norworth's Six Little Nations, James F. Conlin and Lillian Steele, and Frank and Pauline Berry.

Clyde Bates, who invented the volcano eruption scene in False Friends, lives here.

The Hix and T. A. Hill hold a stag theatre party at the Hudson Theatre 7.

Snitz Moore, of the Cozy Corner Girls co., is doing a clever sketch, assisted by James McCabe, Lillian Keeley and Heloise Horton.

Patsy Doyle is making a hit in a clever monologue at the Hudson Theatre. He has new jokes and they go big. WALTER C. SMITH.

NEW ORLEANS.

Musical Comedy at the Tulane—Lester Longman—Blaney's Company—Vaudeville—Burlesque.

Forty-five Minutes from Broadway was the attraction at the Tulane Theatre Sept. 27-3, and Frances Gordon and Gertie Welsh were satisfactory as the principals. The Legend and the Moon 5-10.

The Lester Longman Stock co. at the Dauphin Theatre appeared in the Bishop's Carriage 27-3 with splendid success. Mr. Longman and Leah Winslow were very effective. Their bill to the Herald 4-10.

The Stock co. of the Blaney Theatre presented A Working Girl's Wrong 27-3. Arthur Matland and Nellie Campbell played the leads intelligently, and the melodramatic tendency of the play delighted fair sized audiences during the week. The Boy Detective 4-10.

Yorkie and Adams appeared in Playing the Pious 27-3. The Devil's Auction 4-10.

The New Trans-Atlantic Burlesques held the boards at the Broadway Theatre. The moving picture views of the Nelson-Gale prize fight were very entertaining. Irvin's Big Show 4-10.

My reason of poor business, the Payton Stock co. at the Elysium Theatre, closed its season 27 and will go on the road. J. M. QUINTERO.

OMAHA.

Festive Week Celebrated—Brewster's Millions—The Burwood Stock—Vaudeville.

This is our annual Ak-Bar-Ben Festival week, and the city is convulsed with the idea. The Burwood Stock, and other points within five hundred miles. The theatres are profiting by the large attendance and cool weather.

Brewster's Millions is the attraction at the Boyd for the week of Sept. 27, and business is excellent. May Robin 2-4. Paid in Full 5-10.

At the Krug Jane Hyde 27-30, with Cuba Nibbe in the title-role, opened to good business. The piece is well staged, and the co. is adequate. The Wizard of Oz, with the old Mary Montgomery and Stock in the cast, opened a five-night engagement 29 to 3. H. O. Panhandle Pete 4-7. In at the Finish 4-10.

At the Orpheum week 27 were: Jack Connolly and Margaret Webb, Helen and Hayes, William H. Thompson and co., Leon T. Brown, Reader-Lavette Trio, Alf Grant and Ethel Hoar, and Patsy Parry. Week 4: Coney and Coney, Clifford and Burke, Bowers, Walters and Crocker, Amy Stanley, Lavinia and Leonard, Le Ville and Shickler, and Bert Barde.

At the Burwood the stock co. did splendidly week of 27 in The Circus Girl. The Devil week of 4. J. R. BINGWALT.

SPRINGFIELD, MASS.

Sam Bernard—Vaudeville—Burlesque—Coming Attractions.

Sam Bernard in Nearly a Hero Sept. 25, 26, pleased two large audiences. Blaney's Band, booked for 1, closed its tour in New London abruptly. Coming are The Boys of Company B 2. Little Moon 3. Marie Cahill in The Boys and Betty 4. Emma Calve in concert 1. Williams and Walker in Bandana Land 2. The Three 10. Mildred and Roderick 12. 21. Pierre of the Plains 14. 15. Lew Fields in The Girl Behind the Counter 18.

The Gilmore had Rose Sydell's London Belles 20-30, and Through Death Valley 1-3.

Poll's had for a headliner week 28, Irene Franklin, assisted by Bert Green, Barrow Lancaster co., Yamamoto Brothers, Harry Brown, Annie and Elmo Conley, Rayna's dogs, and the Tuscan Troubadours.

EDWIN DWIGHT.

TOLEDO.

Dockstad's Minstrels—Three Twins—The County Chairman—Burlesque.

Dockstad's Minstrels Sept. 28 at the Valentine pleased a fair audience. The Three Twins 25, 26, played to good business against counter attractions, as it was carnival week. The Marigold 30-3 was pleasing.

The County Chairman was seen for the first time at popular prices, and drew well at the Lyceum 24-26. Buster Brown came for the week 27 and drew well.

The Outlaw's Christmas at Bur's 27-30 pleased good business.

The Golden Road Burlesques played for the week offering refined burlesque and a good olio. C. M. MOON.

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SPOKANE.

The Honey-mooners—The Shirley Company—Vaudeville—Items of Interest.

Willie Dunlap and Anna Wheaton headed The Honey-mooners at the Spokane Theatre at two performances Sept. 27, 28. The Pollard Opera co. presented The Belle of New York and Floradora to big houses 28-1, and scored, returning 5-7 in A Runaway Girl and The Turnabout. Chetters, with Hans Roberts and Dave Graham, Jr., played to capacity at four performances 2-4. Richard Jones, S. S. James J. Corbett 10. Metropolitan Grand Opera Quartette 12. Just Out of College 17, 18. Paid in Full 20, 24. The Man of the Hour 25-27. Max Figma in The Substitute 28-31.

Charles E. Gung in the same part, Jack Amory as the valet, Jessie Shirley as Margaret, and Ethel von Finkler as the coming Widow, played to capacity, Less Greer, Owen Williamson, Anna Cleveland and Laura Adams gave admirable support.

Hope Booth, supported by Charles Deland and Frank Dickson, scored at the Orpheum Theatre in The Little Blood Lady. Others were: Tom Davies Trio, the Baugus Quartette, Valaden, Noblette and Marshall, Lockwood and Bryson, Lewis and Green, and the moving pictures.

Eva Jay scored at the Pantheon in her turn, in which she was assisted by Mr. Fay. Others were: The Bell Trio, the Lamonts, Two Sisters, Harvey and Lea, Will D. Gilson, illustrated songs and the moving pictures.

Charles D'Amico, billed as the Great White Mystery, headed the card at the Washington Theatre and scored. Others were George DeVoy and the Dayton Sisters, Elkhaid, Tom Dempsey, Alton Merlock and co., Three Stars and Company, W. L. Wood's multi-comic, assisted by Allen G. Beattie, singer, and the pictures.

Francis E. Woodward, of Spokane, is organizing the Spokane Opera Club to present The Bohemian Girl and Finkler's coming Widow. Charles M. Frye, of Worcester, Mass., who toured the Northwest in the '90s with an opera co. headed by Louise Montford, was in Spokane last week on the way to Seattle, where he will be connected with the Alaska-Yukon-Pacific Exposition. He intends to bring the Glee Club of the Worcester Board of Trade and the Continental, a military organization, to the Northwest next August, and will give a series of concerts en route. W. S. McCREA.

SALT LAKE CITY.

Local Interest in The Squaw Man—Stock News—New Theatres.

At the Salt Lake Theatre four immense and pleased audiences at double the regular price of admission were the tributes paid to the work of our Salt Lake boy, Edwin Milton Doyle, when The Squaw Man was presented Sept. 24-26. Dustin Farnum in the title-role was well received. Coming Thru' the Rye week of 3.

At the Grand the excellent stock co. in its closing week presented Under Two Flags in a very finished manner. Owing to the sudden illness of Virginia Keating, the part of Cigarette was satisfactorily played by Fred Blumquist during the week. The new Stock co. will open 27 in The Cowboy.

The new theatre being built for Max Florence has been named the Lyceum. The foundation is completed.

The Auerbach Theatre is almost ready for the roof. C. E. JOHNSON.

LETTER LIST.

WOMEN.

Abbott, Marion, Mrs. A. A. Andrews, Stella Archer, Lorena Atwood, Hattie Arnold, Mrs. Yarde O. Adler, Virginia Alsworth, Daisy Adams, Mrs. S. T. Armstrong, Adra Almsie, Jessica D. Arnold.

Barker, Grace, Julia Blanche, Beatrice Burke, Anna Barclay, Mrs. Ed. W. Burry, Anna Edgson, Mae Behan, Annie Blanche, Dorothy Benton, George M. Braslan, Velma Beryl, Rose Burgess, Leslie Bingham, Grace Bayley, Gertrude Berkeley, Ida V. Beardsley, Mary A. Boyce, Mrs. Ed. Beider, Alice Barton, Hazel B. Boyce.

Comstock, Myrtle, Emma Carson, Mildred Cook, Jessie Courtney, Violetta Curtis, Mabel Crawley, Alice Clark, Rose Curry, Corinne Clifton, Clarice Caldwell, Frances Cusack, Frances Clark, Bernice Childs, Leslie Carter.

De Wolf, Vivian, Mrs. Jan. Davitt, Dorothy Donnelly, M. Jennie Davis, Bertha Dowling, Alice Donaldson, Jeannette D'Arville, Eva Davernett, Sadie Duff, Marie M. De Viss, Dorothy Decker, Ella B. Darling, Stella De Rosa, Lydia Dickson, Dorothy Dixon.

Elliot, Ruth, Maud Earl, F. Everett, Flo Richard, Nellie Eitings, Mrs. Sam Edwards, Sam Eitings, Julia Earle, Maude Earle, Mrs. W. C. Elliott.

Friedman, Carolyn, Estelle S. Fawcett, Mrs. Jan. Finney, Irene Franklin, Alice Fleming, Lynette Ford, Rose A. Feltus, Eleanor Franklin, Marie Ferguson, Georgia Frenchell, Minnie Ford.

Gray, Alice, Frances Graham, Lizzie Goode, Belle Gaffney, Ida Glenn, Mary Gordon, Meta Groves, P. Gilmore, Florence Guile, Helen Gerould, Mary Graham, Gertrude Griffith, Lillian L. Grand, Millie Good-year.

Hopkins, May, Maude Hartley, Nina Herbert, Grace Hopkins, Constance Hamblin, Ledia G. Hill, Alice Hills, Isabel Hall, Adelaide Herrman, Mary Hillman, Nellie Hancock, Irene Hobson, Polly Harger.

Jarvis, Alice.

Jensen, Jane, Annie Jones, Eleanor Jennings, Caroline Jackson, Linda Johnson, Dorothy Jones.

Kraus, Dorothy, Genevieve Kane, V. Anna Keller, Sula Kirwin.

Lawrence, George, Jane Lavalliere, Ethel Levy, Frances A. Lobdel, Lora Lebl, Irma La Pierre, Olive Laddie, Caroline Lacka, Gertrude B. J. Lloyd, Annette Linn, Nina Lynn, Mrs. Chas. G. Lawitt.

Matlack, Lillian, Gray G. Martin, Evelyn May, Margaret May, Margaret Moore, Edith Melrose, June May, Sallie Morris, Marie Minton, Edith Myrie, Rose Maurer, Vera Michelson, Irene Moore, Elizabeth Morgan, Tully Marshall, Addie E. Moore, Mrs. Bryant McBride, Nell McEwen, Edith T. McGrath, Mrs. A. A. McGraw, Mrs. P. McGowan, Margaret McDonald, Ruth Macaulay, Lottie McCrea.

Newman, Florence, Mrs. Rob't S. Nodine, Alice Nelson, Margaret Neville, Miss K. Nugent.

O'Brien, Catherine, Jane Orey, Marie Oliver, Florence Oakley.

Palmer, Feroi, Pauline Paula, Jane Potter, Natalie Porter, Florence Pickney, Kithie M. Perin, Marie Pomeroy, Virginia Pearson, Beatrice Price, Maud Powell.

Roberts, Katherine, Frances Rose, Josephine V. Reid, Edna Robinson, Rose L. Rowe, Nell Russell, Daisy Robinson, Nellie Robinson, Lillian Radcliff, Gay Rhea, Millie Ryan.

Sterling, Harriett, Clara Spider, Josephine Spruill, Mabel Shaw, Frances Spenser, Alice Stratton, Betty Seaverts, Mrs. Dora Sheard, Emma Sherrell, Pauline Seymour, Mrs. A. M. Smith, Emma Steiner, Lillian Shirley, Susette Sullivan, Helen St. John, Queen Stewart, Vera Sheridan, Lavinia Shannon, Phyllis Sherwood, Evelyn Seide.

Treadler, Edith, Mayme Taylor.

Von Witt, Adelaide.

Warrington, Dorothy, Elsie Williamson, Carolyn M. L. Wagner, Edith Watson, Ellen Warren, Mary Wilson, Mrs. W. C. White, Wilma Winter.

Young, Amelia, Mrs. Y. C. Yeodell.

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OUTLAW'S CHRISTMAS (P. H. Sullivan, mgr.): Chicago, Ill. 4-10, St. Louis, Mo. 11-17.

PAID IN FULL (Waggonhall and Kemper, mgrs.): New York city Feb. 20, ind. 17.

PAIR COLOMBY KIDS (G. Jay Smith, mgr.): Smith Falls, Ont. 4, Arnprior 7, Brockville 9, Cornwall 10, Malone 12, Potsdam 13, Gouverneur 14, Lewville 15, Hion 16, Home 17.

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PRINCE OF FINGERLINGS (A. H. Woods, mgr.): Norfolk, Va. 12-17.

RIGHT, K. C. (Klaw and Erlanger, mgrs.): St. Louis, Mo. 5-10, Milwaukee, Wis. 11-17.

ROBSON, MAY (L. S. Sire, mgr.): Omaha, Neb. 4-7, Lincoln 8, Des Moines, Ia. 9-11, Sioux City 12, Council Bluffs 13, Cedar Rapids 14, Davenport 15, Clinton 16, Dubuque 17.

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ROCKY MOUNTAIN EXPRESS (Western; Kilm and Gamble Co., props.): Seattle, Wash., 4-10, Portland, Ore. 11-17.

ROUND UP (Klaw and Erlanger, mgrs.): Boston, Uta, 5-7, ind. 17.

ROYAL NAVY (George H. Bubb, mgr.): Ottumwa, Ia., 6, Okaloosa 7, Burton 8, Eldon 9, Farmington 10, Nauvoo, Ill. 11, Fort Madison, Ia., 12, Burlington 13, New London 14, Washington 15, Wapello 16, Wheelock 17.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): New York city Sept. 7, ind. 17.

SANTLEY, JOSEPH (Wm. Wood, mgr.): Newark, N. J., 4-10, Hoboken 11-14, Bayonne 15-17.

SCHO (Howard Powers, mgr.): Iowa City, Ia., 6, Cedar Rapids 7, Des Moines 8, Okaloosa 9, Mason City 10, Ft. Dodge 12, Boone 13, Marshalltown 14, Grennell 15, Ottumwa 16, 17.

SERVANT IN THE HOUSE (Henry Miller, mgr.): Chicago, Ill. Aug. 17-Oct. 24.

SHAW, C. B. (L. S. Sire, W. F. Mann, prop.): Columbus, O., 5-7, Akron 8-10, Cleveland 12-17.

SHADOWS OF A GREAT CITY (Wm. L. Malley, mgr.): Bayonne, N. J., 5-7, Hoboken 8-10.

SHAW, MARY: Omaha, Neb. 7-10.

SHEPHERD KING (Wm. A. Brady, mgr.): Scranton, Pa. 5-7, Wilkes-Barre 8-10.

SHOEMAKER (Barton and Wiswell, Inc., mgrs.): Holyoke, Mass., 5-7, Springfield 8-10, Hartford, Conn. 12-14, New Haven 15-17.

SHORR, ALICE (Miller and Rheinstrom, mgrs.): Richmond, Va., 5-10.

SIS PERKINS (Eddie Delaney, mgr.): Parsons, W. Va., 6, Hendricks 7, Thomas 8, Elk Garden 9, Piedmont 10, Tunnelton 12, Terra Alta 13, Barton, Md., 14, Chesapeake 15, Frostburg 16, Cumberland 17.

SKINNER, OTIS (Chas. E. Prohman, mgr.): Cleveland, O., 5-10, 8, Sand, Ind. 12, Battle Creek, Mich. 13, Grand Rapids 14, Detroit 15-17.

SOLD INTO SLAVERY (A. J. Spencer, mgr.): Chicago, Ill. 5-10, 12, 13, 14, 15, 16, 17.

SPIRIT OF PAUL DOONE (Lincoln J. Carter, mgr.): Dayton, O., 4-7, Toledo 8-10.

SPONGER, GEORGE (Charles E. Blaney, mgr.): Hartford, Conn. 5-10, Providence, R. I., 12-17.

SQUARE DEAL (L. S. Sire, Amusement Co., mgrs.): Jersey City, N. J., 12-17.

STRAIGHT ROAD (Edgar Forrest, mgr.): Jersey City, N. J., 5-10, Paterson 12-14, Waterbury, Conn., 15-17.

SULLY, DANIEL (W. D. Reed, mgr.): Newburgh, N. Y., 6, Schenectady 7, Amsterdam 8, Oneonta 9, Binghamton 10, Geneva 12, Oswego 13, Ogdensburg 14, Ottawa, Ont. 15-17.

SUITS FOR SAM (R. M. Garfield, mgr.): Chicago, Ill., 5-17.

SWEETEST GIRL IN DIXIE (C. S. Rohde, mgr.): Glasgow, Ky., 6, Bowling Green 7, Gallatin, Tenn., 8, Springfield 9, Elkton, Ky., 10, Clarksville, Tenn., 12, Paris 13, Milan 14, Humboldt 15, Dyersburg 16.

TEMPEST AND SUNSHINE (Central; W. F. Mann, prop.): Monmouth, Ill., 6, Dallas City 7, Keokuk, Ia., 8, Quincy, Ill., 9, Hannibal, Mo., 10.

TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): 6, Rome 8, Utica 9, Hion 12, Hamilton 13, Ft. Plain 14, Cananoharie 15, Cohoes 17.

TEMPEST AND SUNSHINE (Western; W. F. Mann, prop.): St. James, Minn., 6, Fairmont 7, Jackson 8, Elk River 9, Elk Lake 10, Camden 14, Stamps 15, Texarkana 16, Madison 17.

THOROUGHBRED TRAMP (Elmer Walters): Pineville, Ky., 6, Corbin 7, London 8, Richmond 9, Chattanooga 10.

THURGE (O. B. Petersburg, Va., 4, Richmond 7, Lynchburg 8, Bedford City 9, Roanoke 10).

THROUGH DEATH VALLEY (J. D. Barton and Co., mgrs.): New York city 5-10, Philadelphia, Pa., 12-17.

TONY, THE BOOTLACK (A. H. Woods, mgr.): Kansas City, Mo., 4-10, St. Joseph 11-12, Omaha, Neb. 13, 14.

TOO PROUD TO BEG (Lincoln J. Carter, mgr.): Glendale, Mont., 6, Miles City 7, Billings 8, Livingston 9, Bozeman 10, Helena 11, Gt. Falls 12, Butte 13, Missoula 14, Wallace, Ida., 15, Wardensburg 16, Harrison 17.

TRAVELING SALESMAN (Henry B. Harris, mgr.): New York city Aug. 10, ind. 17.

TRINITY CHIMES (McKeeport, Pa., 5-7, Streubertown, Pa., 8, Pottsville, Pa., 9, Mineville 10, Astabula 12, 13, Myra 14, Sandusky 15-17.

TURNER, WILLIAM (Charles E. Blaney, mgr.): Newark, N. J., 5-10.

TWO JOHNS (M. F. Mantion, mgr.): Wausau, Wis., 6, River Falls 7, Eau Claire 8, Neillville 9, Black River Falls 10, Escanaba 11, Canton 12, Monticaine 13, Stanley 14, Chippewa Falls 15, Stillwater, Minn. 16, St. Cloud 17.

TWO ORPHANS (Fred G. Conrad, mgr.): Poplar Bluff, Mo., 6, Hannibal 7, Newburg, Ark., 8, Batesville 9, Fayetteville 10, Thayer, Mo., 12, West Plains 13, Willow Springs 14, Mountain Grove 15, Pierce City 16, Eureka Springs, Ark. 17.

UNCLE DANIEL (Al. C. Wilson, mgr.): Little Falls, N. Y., 6, Rockville 7, Coville 8, Carthage 9, Watertown 10, Madison 12, Canton 13, Potsdam 14, Malone 15, Saranac Lake 16.

UNCLE JOSE PERKINS (Joe Rith, mgr.): Silverton, Ore., 6, Hillsboro 7, Corvallis 8, Albany 9, Eugene 10, Gresham 12, Medford 13, Ashland 14, Yreka, Cal. 15, 16.

UNCLE TOM'S CABIN (Al. W. Martin, mgr.): Boston, N. J., 6, Allentown, Pa., 7, Nantua 8.

UNCLE TOM'S CABIN (Dobson and Terry's): Kingsport, Tenn., 6, City 7, Oshkosh 8, Mapleton 9.

UNCLE TOM'S CABIN (H. B. Smith's): 6, Kahle, Cal.; Chillicothe, O., 6, Xenia 7, Springfield 8, 9, Anderson, Ind. 10.

UNDER SOUTHERN SKIES (Central; Harry Dool Parker, mgr.): Cincinnati, O., 4-10, Frankfort, Ky., 11, Danville, Va., Harrodsburg 14, Shellsyville 15, Henderson 16, Erie, Pa. 17.

UNDER SOUTHERN SKIES (Eastern; Harry Dool Parker, mgr.): Denison, Tex., 6, Paris 7, Greenville 8, Jefferson 9, Shreveport, La., 10, Alexandria 11, Natchez 12, New Orleans 13, Jackson 14, Meridian 15, Demopolis, Ala., 16, Ustonsburg 17.

UNDER SOUTHERN SKIES (Western; Harry Dool Parker, mgr.): Calumet, Mich., 6, Ishpeming 7, Duluth, Minn., 8-10, Hibbing 11, West Superior 12, Sault Ste. Marie 13, Grand Marais 14, Le Mars, Ia., 15, Migrant Valley 17, Omaha, Neb. 8, 15.

UNDER TWO FLAGS (Max C. Elliott, mgr.): Norton, N. C., 6, Weldon 7, Henderson 8, Oxford 9, Dickerson 10, Franklinton 12, Louisburg 13, Raleigh 14, Kinston 15, New Bern 17.

WALDMANN, EDWARD: Delhi, N. Y., 6, Sidney 7, Vale, Louisa (Travers Vale, mgr.): Barnesboro, Pa., 6, Houtzdale 7, Du Bois 8, Jamestown, N. Y., 9, Bradford, Pa., 10.

STOCK COMPANIES

IRIDOME (Barry Scanlon, mgr.): Debuque, Ia., May 18--*Indefinite*.
 BAILEY (Oliver D. Bailey, mgr.): San Antonio, Tex., Aug. 5--*Indefinite*.
 BAKER (Gert L. Baker, mgr.): Portland, Ore., Sept. 6--*Indefinite*.
 BALDWIN: Mobile Ala., Sept. 20--*Indefinite*.
 BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Birmingham, Ala., Sept. 21--*Indefinite*.
 BELL (Charles and Mayer, mgrs.): Los Angeles, Cal.,--*Indefinite*.
 BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.,--*Indefinite*.
 BLUNKALL (R. J. Blunkall, mgr.): Portland, Ore., Aug. 6--*Indefinite*.
 BOSTON THEATRE: Boston, Mass., Oct. 5--*Indefinite*.
 BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.--*Indefinite*.
 BURANK (Oliver Morosan, mgr.): Los Angeles, Cal.--*Indefinite*.
 BURGERS AND HINIMMERLIN: Chester, Pa.--*Indefinite*.
 BURWOOD: Omaha, Neb., Aug. 20--*Indefinite*.
 BURN TEMPLE (Bertha Thomsen, mgr.): Chicago, Ill., Aug. 20--*Indefinite*.
 COLLEGE (Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 21--*Indefinite*.
 COLUMBIA: Oakland, Cal.--*Indefinite*.
 CRAIG JOHN (John Craig, mgr.): Boston, Mass., Aug. 20--*Indefinite*.
 CRESCENT THEATRE (Percy G. Williams, mgr.): Brooklyn, N. Y., Sept. 6--*Indefinite*.
 CUMMINGS (Ralph H. Cummings): Lynn, Mass., Aug. 20--*Indefinite*.
 DEBON-FITT (Martin J. Dixon, mgr.): Lowell, Mass., Aug. 20--*Indefinite*.
 ENGLISH (Arthur S. Friend, mgr.): Milwaukee, Wis., Sept. 10--*Indefinite*.
 EYAN & BRIDGON (Brandon Evans, mgr.): San Diego, Cal.--*Indefinite*.
 FOREPAUGH: Cincinnati, O., Sept. 7--*Indefinite*.
 FOREPAUGH (George F. Fish, mgr.): Indianapolis, Ind., Sept. 7--*Indefinite*.
 FRISCH (M. Bourque, mgr.): Quebec, Can.--*Indefinite*.
 FRENCH SONG (R. E. French, mgr.): Seattle, Wash.--*Indefinite*.
 GERMAN: Cincinnati, O., Oct. 6--*Indefinite*.
 GERMAN (Herman Baumfeld and Eugene Burg, New York City Oct. 1--*Indefinite*.
 GERMAN THEATRE (Hansich and Addicks, mgrs.): Philadelphia, Pa., Sept. 12--*Indefinite*.
 GLASER, VAUGHAN (Rochester, N. Y., Sept. 10--*Indefinite*.
 GOTHAM (Edward Girard, mgr.): Brooklyn, N. Y., Aug. 22--*Indefinite*.
 HOLLAND, MILBRED (F. C. White, mgr.): Cleveland, O., Aug. 21-Nov. 1.
 HOWELL, KENNEDY: San Francisco, Cal., May 12--*Indefinite*.
 IRVING PLACE (Otto Well, mgr.): New York City Oct. 1--*Indefinite*.
 LAWRENCE, DEL S.: Sacramento, Cal.--*Indefinite*.
 LONGMAN, LESTER: New Orleans, La., Aug. 20--*Indefinite*.
 LYCEUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y., Aug. 10--*Indefinite*.
 LYRIC (J. V. Mellon, mgr.): New Orleans, La., Aug. 22--*Indefinite*.
 MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 21--*Indefinite*.
 MASONIC THEATRE: Louisville, Ky.--*Indefinite*.
 NATIONAL FRANCAISE (Paul Camneuve, mgr.): New York City, N. Y., Aug. 17--*Indefinite*.
 ORPHEUM (George Laferoy, mgr.): Philadelphia, Pa., Sept. 12--*Indefinite*.
 OUR OWN (M. E. Rice, mgr.): Ft. Wayne, Ind., Sept. 7--*Indefinite*.
 PABST & GERMAN: Milwaukee, Wis., Sept. 21--*Indefinite*.
 PANTAGE'S PLAYERS: Seattle, Wash., Aug. 9--*Indefinite*.
 PAYTON (Payton Sisters, mgrs.): New Orleans, La.--*Indefinite*.
 PAYTON'S LEE AVENUE (Eugene Payton, mgr.): Brooklyn, N. Y., Aug. 10--*Indefinite*.
 PELZER (Pelzer and Smutzer, mgrs.): Denver, Colo.--*Indefinite*.
 PEOPLE'S (Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 24--*Indefinite*.
 PERUCHI-GYPZERE-PAGE (Chas. D. Peruch, mgr.): Knoxville, Tenn., May 18--*Indefinite*.
 PEARLE, DELLA: Boise City, Ia., July 20--*Indefinite*.

Builders of **BAL** UNIVERSAL TRUSS

ROBINSON: Knoxville, Tenn.-Indefinite.
 SANFORD'S PLAYERS (Walter Sanford, mgr.): Vancouver, B. C., June 20-Indefinite.
 STELMAN: Hamilton, Ont., Sept. 21-Indefinite.
 SHERMAN: Boston, Mass., Sept. 21-Indefinite.
 SHIRLEY: Seattle, Wash., Aug. 16-Indefinite.
 SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 16-Indefinite.
 STANDARD THEATRE (Fred Darcy, mgr.): Philadelphia, Pa., Sept. 13-Indefinite.
 STANFORD AND WESTERN: Philadelphia, Pa.-Indefinite.
 STONE (Lewis S. Stone, mgr.): Los Angeles, Cal., Aug. 31-Indefinite.
 VALENCIA: San Francisco, Cal., Sept. 13-Indefinite.
 VICTORY (J. Fero, mgr.): San Francisco, Cal., Sept. 27-Indefinite.
 WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 29-Indefinite.

REPERTOIRE COMPANIES.

AMERICAN STOCK (Fred R. Willard, mgr.): Rochester, Pa., 5-10, Salem, O., 12-17.
 ANGELA COMEDIANS (J. C. Hubbard, mgr.): Arkansas City, Kan., 5-10, Wellington 12-17.
 AUBREY STOCK (Sam C. Miller, mgr.): Lorain, O., 12-17.
 BARRIE-GRAHAM STOCK (Edwin Barrie, mgr.): Macon, Mo., 5-10, Beaver 12-17.
 BENNETT-MORTON (Mrs. Newhall, mgr.): Fall River, Mass., 5-10.
 BISHOP, CHESTER (J. H. Newman, mgr.): Erie, Pa., 5-10, St. Mary's 12-17.
 BOSTON COMEDY (H. Price Webber, mgr.): Summerville, S. C., 5-10, Alberton 9-16.
 BOYER STOCK, NANCY (Henry Testa, mgr.): Marion, Ind., 5-10.
 BROWN STOCK, KIRK (J. T. Macaulay, mgr.): Elmhurst, N. Y., 5-10, Schenectady 12-17.
 CALLAHAN DRAMATIC (W. Callahan, mgr.): Commerce, Tex., 5-7, Greenville 8-10.
 CHASE-LISTER (Glenn F. Chase, mgr.): Grand Island, Neb., Sept. 28-10, Alliance 12-17.
 CHAUNCEY-KELLY STOCK (Fred Chauncey, mgr.): Alhambra, Pa., 5-10, Lock Haven 12-17.
 CHICAGO STOCK (Chas. H. Roskam, mgr.): Chesham, O., 5-10.
 COLUMBIA STOCK (James McNavin, mgr.): New Castle, Pa., 5-10.
 COOK STOCK (Hosea F. Meyer, mgr.): Anderson, Ind., 5-17.
 COOK STOCK (Carl N. Cook, mgr.): Fostoria, O., 5-10.
 CRESCENT COMEDY: Georgetown, Ky., 5-10.
 CUTTER STOCK (No. 2; Wallace R. Cutter, mgr.): Hamilton, O., 5-10, Warren 12-17.
 DEFEW-BURDETTE: Connersville, Ind., 5-10, Richmond 12-17.
 DE VON, FLORA (G. R. Bohnor, mgr.): Hayward, Wis., 5-10, Ashland 12-17.
 DODGE, SANFORD: Lander, Wyo., 5-8, Caspary 9-10, Laramie 11-17.
 EDGON COMEDIANS (G. Harris Edson, mgr.): Oelwein, Ia., 5-10, Charles City 12-17.
 FEARNLEY-WINDER STOCK: Harrison, Kan., 5-10.
 FENBERG STOCK (R. W. Bloom, mgr.): Lowell, Mass., 5-10.
 FINE PLAYERS (Fiske and Alverez, mgr.): Gloucester, N. Y., 5-10.
 FLORENCE STOCK (John J. Murray, mgr.): New Castle, Pa., 5-10, East Troy, O., 12-17.
 GRAMER STOCK (Erdinand, mgr.): Clearfield, Pa., 5-10, Phoenixville 12-17.
 GRAY, HELEN (N. Appell, mgr.): Troy, N. Y., 5-10.
 HAINES, DON C. (Olean, N. Y., 5-10).
 HAMMOND, FAULINE (G. R. Swafford, mgr.): Leconte, N. C., 5-10.
 HANDELL STOCK (Myrtle-Harder Amusement Co., mgr.): Butler, Pa., 5-10, Washington 12-17.
 HANDELL STOCK (Myrtle-Harder Amusement Co., mgr.): Butler, Pa., 5-10, Washington 12-17.
 HENDERSON, MAUDE (W. J. and R. R. Henderson, mgr.): South Haven, Mich., 5-10.
 HENDERSON STOCK (W. J. and R. R. Henderson, mgr.): South Haven, Mich., 5-10.
 HICKMAN-BERRY (Co. A.), Winona, Minn., 12-17, Chaska, Minn., 12-17.
 HOWARD-DORSET (Flora Dorset): Alton, Ill., 5-10, Rock Island 12-17.
 KENNEDY, JAMES (Spitz, Nathanson and Nason, mgr.): Bangor, Me., 5-10, Waterville 12-17.
 KEYS SISTERS STOCK (V. A. Varney, mgr.): Oshkosh, Wis., 5-10, Morgantown, W. Va., 12-17.
 KLEIN, ABRAHAM (H. B. Clark, mgr.): New Brunswick, N. J., 5-10.
 KNICKERBOCKER STOCK (Chas. A. Clark, mgr.): Rochester, N. Y., 5-10, Kingston 12-17.
 LATIMORE AND LEIGH (Western: Bert Leigh, mgr.): Oshkosh, Wis., 5-10, Champlain 12-17.
 LATIMORE AND LEIGH (Western: Ernest Latimore, mgr.): Huntington, W. Va., 5-10, Charleston 12-17.
 LONG COMEDY (Frank E. Long, mgr.): Graces, Ia., 5-10, Astoria 12-17.
 McDONALD STOCK (Co. 1; G. W. McDonald, mgr.): Fayetteville, Ark., 5-10, Harrison 12-17.
 McDONALD STOCK (Co. 2; Earl McDonald, mgr.): Fayetteville, Ark., 5-10, Harrison 12-17.
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 MARRIOTT STOCK (Co. 99; Earl McDonald, mgr.): Fayetteville, Ark., 5-10, Harrison 12-17.
 MARRIOTT STOCK (Co. 100; Earl McDonald, mgr.): Fayetteville, Ark., 5-10, Harrison 12-17.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Milton and Sargent Aborn, mgr.): Buffalo, N. Y., Sept. 29-Dec. 5.
 ALABAMA (John Cort, mgr.): Grand Rapids, Mich., 5-10, Kalamazoo 7, Goshen, Ind., 8, Elkhart 9, So. Bend 10.
 ALGERIA (Frank McKee, mgr.): New York City Aug. 31-Indefinite.
 AMERICAN IDEA (Cohan and Harris, mgr.): New York City Oct. 5-Indefinite.
 AMERICAN THEATRE OPERA: San Francisco, Cal., Aug. 29-Indefinite.
 AWAKENING OF MR. PIPP (John W. Dunne, mgr.): Norfolk, Va., 5-10.
 BARNUM AND BAILEY (John Dunsmuir, mgr.): Ashland, O., 6, Mansfield 7, Gallon 8, Marion 9, Findlay 10, Bowling Green 12, Napoleon 13, Bryan 14, Portland 15, Bluffton, Ind., 16, Hartford City 17, Bernard, Kan. (Sam S. and Lee Shubert, Inc., mgrs.): New York City 5-10, Brooklyn, N. Y., 12-17.
 BLACK BEAUTY (Walter Adams, mgr.): Brockton, Mass., 7, Fall River 8.
 BLACK PATI THROUPOURS (Voelchel and Nolan, mgrs.): Gastonia, N. C., 8, Gaffney, S. C., 7, Spartanburg, Asheville, N. C., 9, Greenville, S. C., 10, Anderson 12, Augusta, Ga., 13, Columbia, S. C., 14, Sumpter 15, Wilmington, N. C., 16, Fayetteville 17.
 BOFFON IDEAL (F. O. Burgess, mgr.): El Paso, Tex., Sept. 21-17.
 BROKEN IDOL (B. F. Whitney, mgr.): Chicago, Ill., Aug. 29-Indefinite.
 BURGOMASTER (Wm. P. Cullen, mgr.): Leadville, Colo., 7, Pueblo 8, Trinidad 10, Amarillo, Tex., 12, Galveston 14, Ft. Worth 16, 17.
 BUSTER BROWN (Eastern: Buster Brown Amusement Co., propa.): Cortland, N. Y., 6, Seneca Falls 7, Ithaca 8, Utica 9, Rome 10, Rochester 12-14, Syracuse 15-17.
 BUSTER BROWN (Western: Buster Brown Amusement Co., propa.): Grand Rapids, Mich., 4-10, Muskegon 11, Owosso 12, Lansing 13, Ann Arbor 14, Ashland 15, Jackson 16, Battle Creek 17.
 CAGLIA, MARIE (O. V. Arthur, mgr.): Springfield, Mass., 6, Utica, N. Y., 7, Syracuse 8-10, Ithaca 12, Rochester 13, 14, Buffalo 15-17.
 CANDY KID (Kilroy and Britton, mgrs.): Louisville, Ky., 4-10.
 CAGLIA, MARIE (O. V. Arthur, mgr.): Springfield, Mass., 6, Utica, N. Y., 7, Syracuse 8-10, Ithaca 12, Rochester 13, 14, Buffalo 15-17.
 CAT AND THE FIDDLE (Chas. A. Sellos, mgr.): Centralia, Wash., 5-10, Vancouver, B. C., 7, Seattle 8, Tacoma 9, La Grande 10, Baker City 12, U. S. City, Ida., 13, Pocatello 14, Salt Lake City, U., 15-17.
 COHAN, GEORGE M. (Cohan and Harris, mgrs.): Chicago, Ill., Sept. 13-Indefinite.
 COLE AND JOHNSON (Philip Robson, mgr.): Detroit, Mich., 4-10, Chicago, Ill., 12-17.
 COLLEGE GIRLS AND VICE (Tudor (Chas. R. Blane, mgr.): Brooklyn, N. Y., 5-10.
 COMING THRO' THE RYE (Samuel K. Rock, mgr.): Salt Lake City, U., 5-10, Ogden 12, Cheyenne, Wyo., 14, Greeley, Colo., 16, Pueblo 18, Colorado Springs 19.
 DANIELS, FRANK (Charles Frohman, mgr.): Brooklyn, N. Y., 5-10.
 DEVIL'S AUCTION (Charles H. Yale, mgr.): New Orleans, La., 4-10.
 DISTRICT LEADER (Frank J. Sordam, mgr.): Toledo, O., 4-10, Grand Rapids, Mich., 11-14, Adrian 15, Fremont, O., 16, Sandusky 17.
 FIELDS, LEW (Sam S. and Lee Shubert, Inc., mgrs.): Cincinnati, O., 4-10.
 FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Pittsburgh, Mass., 4, Waterville, Conn., 7, New Haven 8, Middletown 9, Hartford 10, Boston, Mass., 12-14.
 FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Chicago, Ill., Sept. 20-17.
 FLOWER OF THE RANCH (H. H. Frayne, prop.): Milwaukee, Wis., 4-10, Kenosha 11, Madison 12, Clinton 14, Iowa City, Ia., 15, Cedar Rapids 16, Waterloo 17.
 FOLLIES OF 1908 (Florence Ziegfeld, mgr.): Philadelphia, Pa., 5-11.
 FOLLIES OF 1907 (Joe M. Galter, mgr.): Kansas City, Mo., 4-10, Rochester 12-17, Toledo 12, Leavenworth 13, St. Joseph, Mo., 14-15.
 FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): Meriden, Conn., 4, Jackson 5, Yonkers City 6, Vicksburg 8, Greenville 9, Fort Kddie (Sam and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., Sept. 20-10, Washington, D. C., 12-17.
 GAY MUSICIAN (Amusement Producing Co., mgr.): Hamilton, Ont., 7, Kingston 8, Ottawa 9, 10, Syracuse, N. Y., 14, Rochester 15-17.
 GAY NEW YORK (Barton and Witwell, mgrs.): Plainfield, N. J., 12, Perth Amboy 13.
 GAY WHITE WAY (Shubert Bros., mgrs.): Brooklyn, N. Y., 5-10.
 GENEE, ADELINA (F. Ziegfeld, mgr.): New York City 5-10, Brooklyn, N. Y., 12-17.
 GIRL QUESTION (Askis-Singer Co., mgrs.): Los Angeles, Cal., 4-10, El Paso, Tex., 12, San Antonio 14, Houston 15, Galveston 16, Beaumont 17.
 GIRLS OF GOTTENBERG (Charles Frohman, mgr.): New York City Sept. 2-Indefinite.
 GLASSER, LULU (Sam and Lee Shubert Amusement Co., mgrs.): New York City Sept. 20-Indefinite.
 GRAND OPERA (Eastern: Shubert, Inc., mgrs.): Cleveland, O., Sept. 19-Nov. 14.
 HIS HONOR THE MAYOR (J. M. Galter, mgr.): Norfolk, Va., 7.
 HONEYMOON TRAIL (Askis-Singer Co., mgrs.): Dime, Ill., 4, Joliet 7, Elgin 8, Beloit, Wis., 9, Rockford 10, Milwaukee, Wis., 11-17.
 HONEYMOONERS (Hope and Welch, mgrs.): Seattle, Wash., 4-10, Victoria, B. C., 12, Vancouver 13, 14, West Vancouver 15, Richmond 16, Nanaimo 17.
 HOOLIGAN'S TROUBLES: Corning, N. Y., 4, Hornell 7, Olean 8, Cuba 9, Wellsville 10.
 HOPPER, DE WOLF: Scranton, Pa., 8, 10, Philadelphia 12-14.
 HUNTING, FOUR (James Sutherland, mgr.): Cleveland, O., 5-10, Wheeling, W. Va., 12-14, Johnstown, Pa., 15, Altoona 16, Harrisburg 17.
 IMPERIAL OPERA (C. B. Dewitt, mgr.): Toronto, Ont., 5-10.
 INTERNATIONAL GRAND OPERA (Ella F. Gilman, mgr.): Chicago, Ill., Oct. 3-Indefinite.
 ISLE OF SPICE (H. H. Frayne, prop.): Portland, Ore., 5-10, Vancouver, Wash., 11, Salem, Ore., 12, Corvallis 13, Astoria 14, Medford 15, Ashland 16, Redding, Cal., 17.
 ITALIAN GRAND OPERA (Ivan Abramson, mgr.): Brooklyn, N. Y., 5-17.
 ITALIAN GRAND OPERA: Boston, Mass., 5-10.
 JAMES, ELLA (C. B. Dewitt, mgr.): Pittsburgh, Pa., 5-10, Cleveland, O., 12-17.
 KING GABBY (Stair and Nicolai, mgrs.): Pittsburgh, Pa., 5-10, Buffalo, N. Y., 12-17.
 KNIGHT FOR A DAY (B. C. Whitney, mgr.): Baltimore, Md., 5-10, Washington, D. C., 12-17.
 LAND OF NOB (Samuel S. and Lee Shubert, Inc., mgrs.): Oshkosh, Wis., 11, 12, El Reno 13, Guthrie 14, Shawnee 15, McAlester, I. T., 16, Muskogee 17.
 LITTLE NEMO (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 5-10.
 LOLA FROM BERLIN (Nixon and Zimmerman, mgrs.): Youngstown, O., 7, Akron 8, Janesville 10, Lyman 11, Twins (Yankee Drummers): Lyman Brothers, mgrs.: Des Moines, Ia., 4-7, Ottumwa 8, Washington, D. C., 9, Chicago 10, Kansas City 11, Annapolis 12, Sterling, Ill., 13, Dixon 14, Freeport 15, Beloit, Wis., 16, Rockford, Ill., 17, Washington 18.
 MCADDEN'S FLATS (Barton and Witwell, mgrs.): Denver, Colo., 4-10, Victor 11, Colorado Springs 12, Boulder 13, Ft. Collins 14, Greeley 15, Cheyenne, Wyo., 16, Pueblo, Colo., 17.
 MANHATTAN OPERA (Robert Kane, mgr.): Jacksonville, Fla., 5-10.
 MARCELLE (Sam S. and Lee Shubert, Inc., mgrs.): New York City Oct. 1-Indefinite.
 MARRIOTT MARY Gules Mary, mgr.): Erie, Pa., 11-17, Wheeling, W. Va., 5-10, Toledo, O., 11-17.
 MA'S NEW HUSBAND (Central: Harry Scott Co., prop.): J. C. Levy, mgr.: Washington, Ia., 6, Winfield 7, Fairfield 8, Wayland 9, Oskaloosa 10, Knoxville 12, Albia 13, Foster 14, Osceola 15, Corydon 16, Centralia 17.
 MA'S NEW HUSBAND (Eastern: Harry Scott Co., prop.): George Fletcher, mgr.: Newman, Ill., 6, Edgemoor 7, Sullivan 8, Mokena 9, Gillespie 10, Collinsville 11, Newburgh 12, Palmyra 13, Greenfield 14, Carlinville 15, Carlinville 16.
 MA'S NEW HUSBAND (Northern: Harry Scott Co., prop.): Nat Phillips, mgr.: Sioux Rapids, Ia., 6, Paulina 7, Storm Lake 8, Paulina 9, Sioux City 11, Elk Point 12, Council Bluffs 13, Thornton 14, Centerville 15, Howard 16, Akron 17.
 MA'S NEW HUSBAND (Western: Harry Scott Co., prop.): C. B. Radford, mgr.: Wallace, Ida., 6, Warrenton 7, Harrison 8, Oconee 9, Alameda 10, Genoa 11, Lewiston 12, Lewiston, Wash., 14, Colfax 15, Pomeroy 16, Wallingburg 17.
 MERRY-GO-ROUND (Circle Production Co., mgrs.): Springfield, O., 4, Dayton 7, Columbus 8, Muncie, Ind., 9, Madison 10, Evansville 11, Indianapolis 12, MERRY WIDOW (Henry W. Savage, mgr.): Boston, Mass., Aug. 29-Indefinite.
 MERRY WIDOW (Henry W. Savage, mgr.): New York City-Indefinite.
 MERRY WIDOW (Southern: Henry W. Savage, mgr.): Columbia, S. C., 7, 8, Augusta, Ga., 9, 10, MESSAGE FROM MAID (A. L. Rheinstrom, mgr.): Pittsburgh, Pa., 5-10.
 MINGO WORLD (Mama, Shubert and Lew Fields, mgrs.): New York City Sept. 20-17.
 MONTGOMERY AND STONE (C. B. Dillingham, mgr.): Boston, Mass., Sept. 20-17.
 MORNING, NOON AND NIGHT (M. M. Thelce, mgr.): New York City 5-10, Brooklyn, N. Y., 12-17.
 MURPHY AND BLACK (Bernard, mgr.): Amusement Co., mgrs.): Peoria, Ill., 4-7, Springfield 9-10, Litchfield 11, Jefferson City, Mo., 12, Sedalia 13, Clinton 14, Ft. Scott, Kan., 15, Iola 16, Ottawa 17.
 PRINCE HUBBARD (Samuel K. Rock, mgr.): Portland, Me., 4, 7, Sebec 8, Bangor 9, Nashua, N. H., 9, Haverhill, Mass., 10, Lowell 12, Lawrence 13, Lynn 14, Brockton 15, Worcester 16, 17.
 PRINCE OF THEATRE OPERA (S. Loverich, mgr.): St. Paul, Minn., 5-10, Buffalo, N. Y., 12-14, Erie, Pa., 15, Youngstown, O., 16, Akron 17.
 RED MILL (Charles B. Dillingham, mgr.): New Britain, Conn., 6, Windsor 7, Schenectady, N. Y., 8, Albany 9, Poughkeepsie 10.
 ROBERT BROTHERS (Edwin J. Cohan, mgr.): Toronto, Ont., Oct. 1-Indefinite.
 ROBERT BROTHERS (Edwin J. Cohan, mgr.): Erie, Pa., 15, Youngstown, O., 16, Akron 17.
 ROYAL CHIEF (H. H. Frayne, mgr.): Eugene, Ore., 6, Medford 7, Ashland 8, Chico, Cal., 9, Sacramento 10, San Francisco 11-17.
 RYAN, JAMES (C. B. Dewitt, mgr.): St. C. T. 8, Durham 13, Raleigh 14, 15, Goldsboro 16, Newbern 18, 19.
 SAN FRANCISCO OPERA (Frank W. Neely, mgr.): Edmonton, Alta., Sept. 25-7, Red Deer 9, Calgary 10, Regina 12-17.
 SAVOY ITALIAN OPERA: New York City Sept. 20-Indefinite.
 SCHEFF, FRITH (Chas. B. Dillingham, mgr.): Chicago, Ill., Oct. 5-Indefinite.
 SCHOOL DAYS (Gus Edwards, mgr.): New York City Sept. 20-Indefinite.
 SHOW GIRL (G. P. Goran, mgr.): Lebanon, Pa., 6, Reading 7, Norristown 8, Pottstown 9, Pottsville 10, Sidney, George (A. W. Herman, mgr.): Birmingham, Ala., 5-10, New Orleans, La., 12-17.
 SMART SET (Barton and Witwell, mgrs.): American, Ga., 6, Columbus 7, Birmingham, Ala., 8, Pensacola, Fla., 9, Mobile, Ala., 10, New Orleans, La., 11-17.
 SOUL KISS (Florence Ziegfeld, mgr.): New York City 5-10, Brooklyn, N. Y., 12-17.
 SPORTING DAYS (Shubert and Anderson, mgrs.): New York City Sept. 10-Indefinite.
 STEWART OPERA (William C. Stewart, mgr.): Winnipeg, Minn., Sept. 7-Indefinite.
 STURBORN CINDERELLA (Mort H. Singer, mgr.): Chicago, Ill., May 31-Indefinite.
 STURBORN CINDERELLA (Co. B; Mort H. Singer, mgr.): Columbus, O., 6, T. Findlay 8, Toledo 9, Kalamazoo, Mich., 10, Battle Creek 12, Elkhart, Ind., 13, Bend 14, Joliet, Ill., 15, Dixon 16, Clinton 17.
 TALK OF NEW YORK (Cohan and Harris, mgrs.): Newark, N. J., 5-10, Baltimore, Md., 12-17.
 THREE TWINS (Joseph M. Galter, mgr.): Muncie, Ind., 5-10, Indianapolis 9-10.
 THREE TWINS (Joseph M. Galter, mgr.): New York City June 15-Indefinite.
 TIME, THE PLACE AND THE GIRL (Askis-Singer Co., mgrs.): Mahanoy City, Pa., 8, Shamokin 9, Pottsville 10, Mt. Carmel 9, Shamokin 10, Philadelphia 12-14.
 TIME, THE PLACE AND THE GIRL (Co. B; Askis-Singer Co., mgrs.): San Francisco, Cal., Sept. 20-17.
 TOO MANY WIVES (Mittenthal Bros., mgrs.): Baltimore, Md., 5-10, Philadelphia, Pa., 12-17.
 TOP OF THE WORLD (J. W. Allen, mgr.): Middletown, Conn., 4-10, New York City 12-17.
 UCHER, MISS (J. B. De Bruno, mgr.): Jacksonville, Fla., 4, St. Mary 7, Emporium & Brockwayville 9, Philadelphia 10.
 WALTZ DREAM (Interstate Amusement Co., mgrs.): Chicago, Ill., Sept. 20-17.
 WARD AND VOLKEL (Stair and Nicolai, mgrs.): Chattanooga, Tenn., 4-10, Atlanta, Ga., 12-17.
 WILLIAMS AND WALKER (F. Ray Cusstock, mgr.): Providence, R. I., 5-7, Springfield, Mass., 8, Williams, Rattle (Charles Frohman, mgr.): New York City Sept. 7-Oct. 17.
 WILLS' MUSICAL COMEDY (John B. Wills, mgr.): Omaha, Neb., 5-10.
 WINE, WOMAN AND SONG (M. M. Thelce, mgr.): Cincinnati, O., Sept. 20-17, St. Louis, Mo., 11-17.
 WIRARD OF OIL (Hurtig and Seamon, mgrs.): Kansas City, Mo., 4-10, Sedalia 11, Centralia, Ill., 12, Belleville 13, Alton 14.
 ZINN'S MUSICAL STOCK (A. M. Zinn, mgr.): Memphis, Tenn., Sept. 5-Indefinite.

MINSTRELS.

COHAN AND HARRIS (Cohan and Harris, mgrs.): Louisville, Ky., 5-7, Springfield, O., 8, Lima 9, Ann Arbor, Mich., 10, Detroit 12-14, Jackson 15, Toledo, O., 16.
 DANDY DIXIE (Voelchel and Nolan, mgrs.): Houston, Tex., 6, Galveston 7, La Grange & Smithville 8, San Marcos 10.
 DEBUS BROTHERS: Port Jefferson, N. Y., 6, Glen Cove 7, Cuff & Boley 8, Hempstead 10.
 DOCKTADDER'S (Chas. D. Wills, mgr.): Chicago, Ill., 4-10.
 DUMONT'S STOCK MINSTRELS: Philadelphia, Pa., 5-10.
 FIELD, A. G. (Doc Quigley, mgr.): Macon, Ga., 6, Augusta 7, Charleston, S. C., 8, Savannah 9, Brunswick 10, Jacksonville, Fla., 12, Pensacola 13, Selma, Ala., 14, Montgomery 15, Mobile 16, 17.
 GORDON, C. (J. B. De Bruno, mgr.): Birmingham, Ala., 6, Port Allegany 7, Connersville 8, Olean, N. Y., 9, El Paso 10.
 H. HENRY (Geo. Tipton, mgr.): Plattsburgh, Neb., Lincoln 7, Hastings 8.
 RICHMOND AND FRINGLES (Holland and Flinking, mgrs.): Monticello, Wash., 4, Elma 7, Olympia & Tacoma 8, Astoria, Ore., 10, Portland 11-17, Vancouver, Wash., 18.
 AMERICANS (Teddy Simonds, mgr.): Paterson, N. J., 5-7, Schenectady, N. Y., 8-10.
 AVENUE GIRLS (Isay Grodz, mgr.): New York City 5-10, Rochester, N. Y., 12-17.
 BACHELOR GIRLS (Milwaukee, Wis., 5-10, Chicago, Ill., 12-17).
 BEHMAN SHOW (Jack Singer, mgr.): Boston, Mass., 5-10, Springfield 12-14, Albany, N. Y., 15-17.
 BIRK BIRDON GIGS (James Hyde, mgr.): Buffalo, N. Y., 5-10, Rochester, N. Y., 12-17.
 BOHEMIANS (Tom Miner, mgr.): Philadelphia, Pa., 5-10, Brooklyn, N. Y., 12-17.
 BON TON BURLINGUES (Weber and Bush, mgrs.): Pittsburgh, Pa., 5-10, Columbus, O., 12-17.
 BOWERY BURLINGUES (E. M. Rosenthal, mgr.): Washington, D. C.,

Arrangements were completed on Saturday for the appearance of Alice Fischer in vaudeville, in a sketch by Edgar Allan Wolf, entitled A Call for Help. The bookings are in charge of the De Mille Play Bureau, Vanderville Department, and Robert Gray is looking

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Trenton, Sept. 28.

EDDIE KELLER, Agent.

AMONG AGENTS AND PRODUCERS.

Several Offerings That Have Had Successful Productions and Others to Come.

Gus Sohike, who has helped many big managers to make money by his cleverness as a producer, has made up his mind to make some for himself in the vaudeville field. He has a number of novel acts in preparation that will have novel features and surprises without number. His first offering is called *Western Life*. It is an operatic act written and composed by Robert Van Alstyne and Harry Williams, and does not contain a line of dialogue. The act will employ twenty-five people, three sets of scenery, several horses and Indian ponies. Chief "Standing Bear" and his wife, who is an expert with the lasso, will be in the cast. The piece is now in rehearsal, and when it is started Mr. Sohike will turn his attention to the staging of a big act in which Clara Belle Jerome will be featured, assisted by fourteen girls.

Jesse L. Lasky's latest production, *Birdland*, was given for the first time at the Maryland Theatre, Baltimore, last week. The scene is laid in a big tree, and the characters are nearly all birds. There are several novel musical numbers, and the company includes Bert Carber, Lucien Keener, and Grace Nile.

Melbourne MacDowell and Virginia Drew Treacott produced their new sketch, *The Man of the People*, at Orange, N. J., last week, and it is reported to have scored an unqualified success. Miss Treacott has fully recovered from her recent serious illness, and she and Mr. MacDowell are ready for a season of hard work.

Mayme Remington's new act, *The Millionaire Minstrels*, in which she is assisted by six lively pickaninnies, has been successfully produced. The act is Miss Remington's own creation, and was staged by herself.

Cal Dix has been engaged by Pat Rooney to manage his new act, *A Night on the Hudson*. Mr. Dix was manager of Jesse L. Lasky's *A Night on a House Boat* last season.

Jack Burnett is back in town after five weeks on the road, where he was kept busy writing two complete wheel burlesque shows. A new act for Frye and Allen has been completed, and Burnett's new act for Arnold and Felix is breaking in this week at Newark, Conn. Searl Allen, Mr. Burnett's partner, will shortly resume his vaudeville dates.

Ellie Smalley is now in New York, rehearsing with her company a new one-act drama, by Malcolm Arthur. The production will be under the stage direction of William J. Bonham.

After the present tour of Genaro and Bailey, John O. Hewitt will present Harry Cowan in vaudeville in his new dramatic playlet, entitled *His First Case*. Mr. Cowan's last appearance in New York was with the Rogers Brothers in Ireland at the New York. Mr. Hewitt is also the author of *The Voice of the People*, which will be produced in England by A. B. Imeson in December. He also wrote *His Majesty the Emperor*, *The Law of the Land*, *The Jewel Mystery*, and *A Wireless Message*, all one-act plays. After the present tour, Mr. Hewitt will leave the stage for a time and devote his time to playwriting.

The vaudeville bureau recently established in the office of Mrs. De Mille, under the direction of Robert Grau, is showing excellent progress. Announcement is made that the bureau will shortly revive Kit, the Cecil De Mille playlet done by Hilda Spong, with Francis Brooks in the title role, and will also offer a new sketch by Mr. De Mille called *Discourt*, in which Amadea Compton will originate a new character. She will be assisted by Edwin Burke. This sketch will be done in November.

Charles L. Waterbury's production of Mr. Busby, featuring Ed Wyman and a strong company, made a splendid hit last week at Hartford, and will open at the Colonial Oct. 26, playing New England time until then.

The New York Booking Company, established in the Knickerbocker Theatre Building, is ready to look after the interests of professionals, semi-professionals and high grade amateurs, who wish to book vaudeville engagements. The concern is managed by D. Edward Gibbs, and Raymond A. Browne is producer and coach. The dancing department is under the direction of Annie St. Tel, who has had a wide experience. The company undertakes to write, coach, produce and book acts, and also has a press department. There appears to be no limit to the scope of the organization.

Leonard De Cordova will again present his dramatic playlet, *Wireless*, at Keith and Proctor's 125th Street on Sunday, Oct. 11.

A. P. L. OUT OF TRADE CONGRESS.

English Order Expelled at a Meeting Held in Nottingham.

The Artists' Protection League, of England, organized by Frank Gerald and others, after Mr. Gerald's removal as general secretary of the Variety Artists' Federation, was expelled from the Trade Union Congress of Great Britain at a meeting held in Nottingham on Sept. 7. A recent issue of the *Performer*, the official organ of the Variety Artists' Federation, gives the proceedings in detail, and takes the view that the discrediting of the A. P. L. is the best thing that could have happened to the V. A. F., as the delegates of the latter were given full recognition, and Gerald, who represented the A. P. L., had to carry the sad news back to his colleagues that the order will in future have no standing as a trades union affiliated with the general body of British workmen.

The decision was given by the General Purposes Committee, after a hearing in which Joe O'Gorman and Monte Bayley for the V. A. F. and Frank Gerald for the A. P. L. had been fully questioned. The financial statement of the A. P. L. showed that for the year ending July 31, 1908, the receipts had been about \$400 and the expenses about \$375. The receipts for subscriptions and entrance fees were less than \$200, and the balance was made up by donations. Mr. Gerald contributed \$100. The total for office and legal expenses was only \$70 for the year. Answered to the statement was a report giving the history of the League. It was founded July

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KATE MASTERSON

Vaudeville Sketches on Short Notice

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16, 1907, by Harry Mountford, Fred Harrison, George Reeves and Frank Gerald. At a subsequent meeting Harry Mountford was elected President. The report further states: "The departure of our President, Mr. Harry Mountford, for New York was an almost irreparable loss to us, but it has been a matter of the greatest gratification that within a very little while after his arrival Mr. Mountford was appointed secretary of the White Rats of America."

The report of the committee that resulted in the dropping of the A. P. L. reads as follows: "Having carefully investigated the protest entered by the Variety Artists' Federation against the Artists' Protection League, and having heard both sides upon the question, the General Purposes Committee unanimously decide to recommend Congress to cancel the credentials of the latter society, as upon the balance sheet produced by the A. P. L. they have no alternative but to conclude that it is not a bona fide trade union."

NEW HOUSE PLANNED.

W. B. Watson and Edward Mozart are promoting a scheme for a new vaudeville theatre at Paterson, N. J. The house, if the negotiations go through, will seat about 2,000 people. Three performances will be given daily, and the prices will be 10, 15, 25 and 35 cents. The location is in the dry goods district, in the centre of the city. The scheme will probably be perfected early in November. It is intended to present high class vaudeville.

ARRESTS AT COLONIAL.

The vigilance of the New York police in enforcing the Sunday law cropped up again at the Colonial on Sunday evening, when the members of the Anne Blanche company, as well as Charles Mountfort, assistant-manager of the house, were taken into custody. They were arraigned at the station and promptly bailed.

A REMARKABLE RECORD.

J. C. Nugent is very proud of his record of the past two years. Out of 104 weeks he has played 101, the three idle weeks being unavoidably missed through travel. He is booked on the coast until the end of October and will then come East to begin on United time on Nov. 2 at Lawrence, Mass.

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"Mrs. James Glenroy and Charles Russell, in a this week. The young woman is unusually petite and comedy playlet, entitled 'Married Life,' fairly pretty, and her partner proves himself a versatile brought down the house."—*Oakland Times, Calif.* actor. The piece is a mixture of excellent comedy and in 'Married Life' Mrs. James Richmond Glenroy and is well played."—*Post-Intelligencer, Seattle.* and Charles E. Russell are inspiring much real mirth. Wash.

That that is, is; that that is not, is not.

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CRESSY AND DAYNE

PLAYING "CRESSY SKETCHES" IN VAUDEVILLE

Notes from Squire William Tappan's Note Book: I wonder if Abe Ruef ever studied under Luther Burbank?

Nan Engleton

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THE MIRROR is the Official Organ of THE VAUDEVILLE COMEDY CLUB

FRIENDS OF HARRY LAUDER ARE PREPARING
TO GIVE HIM A HEARTY WELCOME.

Some More Squibs from WILL M. Cressy, including a
List of Obsolete Rules Posted in a Seattle The-
atre—William A. Dillon Coming Home—Nat
Haines' Health Restored Through the Rest
Cure—Julius Tannen's New Monologue—Harry
Bulger's New Songs—Al Lawrence an Honorary
Member of the Elks—Gossip of the Members.

Harry Lauder, who made many friends in the
club when he was over here last season, will re-
ceive a rousing welcome when he arrives here at
the end of this week. The occasion
of his departure from London was
attended with some remarkable
scenes, and the crowd on the pier
at Liverpool numbered thousands,
who waved flags and shouted them-
selves hoarse as the *Lusitania*
weighed anchor. Lauder's en-
gagement at the Lincoln Square next week,
and the advance sale is already considerably over
\$15,000.

Arthur Forbes distinguished himself recently
at the Fifth Avenue Theatre by giving a very
good performance of a rather unpromising part
in the skit, *In the Subway*. Mr. Forbes worked
very hard and earnestly and fully shared the
honors with Violet Black.

Will M. Cressy contributes the following interest-
ing items:
"I show you what a hard audience it is
here. Unthan, the armless wonder, walked off
the stage last night without a hand."
"Howard and North say that it is true that
they do bury their dead above ground in New
Orleans. They proved it for a week there at the
Orpheum Theatre."

"The Duncan family had a reunion at Port-
land, Ore. A. O. Duncan was at the Orpheum,
his son was at the Grand, and Mrs. A. O. Duncan
appeared three times a day in the dining-room
of the Portland Hotel."

"Will Cressy says he never had an act go to
the Devil so quickly as the one he recently an-
nounced for Edwin Stevens, and mailed to him at
the Garden Theatre, New York."

"Harry Orndorf, stage-manager of the Orphe-
um Theatre, San Francisco, and honorary mem-
ber of the V. C. C., is still on the water wagon
and has eight dollars in the bank. (P. S.—The
horses are not running at Oakland.)"

"The Howard Brothers are an immense hit
out here."

"Charlie Stine had a birthday in Oakland
recently and is just twenty-seven years old. He
gave a birthday dinner. Bertie Herron was pres-
ent."

"A. O. Duncan has removed the grass-mat
from his upper lip. He looks well in a 'full
stage' set."

Here is a copy of some rules still hanging in
the Orpheum Theatre at Seattle. This theatre
was formerly the ten and twenty cent vaudeville
house, and these rules were in vogue then:

"We know that your act went back East, so
don't bother to tell us."

"If your act don't go the first show, it is be-
cause they are coming in."

"If it don't go the second show, it is because
they are going out."

"If it don't go at all, it is because you are
over their heads."

"All acts are judged at reduced rates by other
acts that are laying off here."

"It makes no difference what you were, it's
whose stuff you are doing now."

"If you don't like the way the stage is run,
join the union and run it yourself."

"If your laundry don't suit you, speak to the
property man and he will put a wash-tub and
clothes line in your dressing-room."

"In case of fire all actors assemble in the
center of the stage and wait directions from the
stage-manager."

Al Lawrence has been made an honorary mem-
ber of Lodge 1078, B. P. O. E., and is naturally
very proud of the distinction. Al has been bom-
barded with letters from all over the country,
containing inquiries about his pet baby skunk.
Since their existence was first mentioned in this
column many stories of their tricks have ap-
peared in the Western papers that have aroused
great curiosity.

Frank Mayne has recovered from his recent
illness and is being heartily congratulated.

Harry Bulger has three new songs to introduce
in *Algeria*, written for him by Vincent Bryan.

Nat Haines came down to Broadway one day
last week and was warmly complimented by his
friends on his hale and hearty appearance. In
speaking of the improvement in his appearance
Nat said: "There is nothing like a good long
rest to bring a man around. They haven't al-
lowed me to interfere with my recuperation in
any way for several months. I call the managers
and agents 'first aid to the doctor.' The doc-
tors said 'rest, rest, and the others have seen
to it that the doctors' orders were carried out
to the letter. I hope to get into harness soon,
however, and will show what the rest cure will
do for a man that has not delivered a lecture
from the platform for many moons."

Julius Tannen returned from England a few
days ago, and will make his reappearance soon in
a new monologue. While in England he had
plenty of leisure time, owing to the no-matinee
rule, and devoted many hours to working on a
lot of new ideas that he hopes will strike the
fancy of the public.

John C. Rice and his wife, Sally Cohen, are a
special feature this week at the Colonial.

Bert Levy, the cartoonist, seems to have cap-
tured the fancy of the Londoners at the Palace
with his remarkable sketching act. His press
notions have been flattering in the extreme.

Willie Zimmerman and Frank Bush are in
Brooklyn this week as "strongmen" at the
Olympic and Star theatres, respectively.

Harry Corson Clarke and Margaret Dale Owen
began their limited engagement in vaudeville at
Philadelphia yesterday, presenting their new
sketch, which will be offered the New York public
at Blaney's Lincoln Square Theatre week of Oct.
12. At the expiration of their vaudeville en-
gagements Mr. Clarke and Miss Owen will make
a farewell tour of the Western country in a
three-act comedy, and on Oct. 15, 1928, will sail
for a year's pleasure trip around the world.

William A. Dillon sailed from England Sat-
urday, to take up engagements already booked
on this side. He will go back next June to play
return dates in London. His success at the
Tivoli and Oxford was most emphatic.

HARRY SANDERSON RESTING.

Harry S. Sanderson, who was the late Tony Pastor's
right-hand man for many years, is resting at his
home in Cranford, N. J. He has not yet fully re-
covered from the shock of Mr. Pastor's death, and
has made no definite plans for the future. It is pos-
sible that he may take up some other line of business,
but if a good opening presents itself he will resume
his interest in theatricals. His vast experience
should make him a most valuable man in connection
with a vaudeville enterprise.

MAY ENTERTAIN ROOSEVELT.

Josephine Sebel is looking forward to being able to
sing for President Roosevelt in Africa next Summer.
Her dates call for her appearance in Johannesburg
about the time that the Roosevelt hunting party will
be passing through, and she feels certain that as a
preliminary to showing the tigers and other wild
animals Mr. Roosevelt will drop into the Empire
Theatre. If he does she intends to revive "A Hot
Time in the Old Town To-night" for his benefit.

R. C. MUDGE ON WHITE RATS

FORMER BIG CHIEF TELLS A VERY INTER-
ESTING STORY.

An illuminating interview with the Man Who
Helped to Build Up the Order from a Mem-
bership of Sixty-three to Over 1,400—How
Differences Were Amicably Adjusted Between
Performers and Managers—The Agreement
Under Which Mudge Became a Salaried Official
and the Causes That Led to His Resignation.

In view of the amount of publicity given the
White Rat organization lately, a Mirror repre-
sentative called on R. C. Mudge, the late Big
Chief of that organization, to obtain his views
on the present situation. On being asked what
he thought of the present policy of the White
Rats, Mr. Mudge replied that he would rather
not give his views, as when he resigned his posi-
tion as president of the organization he left it
for good and all, thoroughly disgusted with the
ingratitude which he had been subjected at the
hands of the members. However, on being
pressed by our representative, and taking into
consideration the reflections that have been cast
upon Mr. Mudge's character, he consented to
talk. The interview, which will be read with
great interest, follows:

"Will you tell us, Mr. Mudge, what you know
of the condition of the Rats when you became con-
nected with them?"

"You mean, when I became interested in the up-
building of the order?"

"Yes, that's what I mean."

"Following the strike of February and March,
1901, the Rats became incorporated and opened the
booking office for the purpose of booking its members
all of whom were supposed to be doing business with
an outside agent, and all business with managers
had to go through the Rats' booking office, to which
five per cent. commission was paid. Early in the
fall of this same year, the booking office was aban-
doned as a commercial failure, when the agent again
came into the business. During the rest of 1901-2-3
the organization declined rapidly, most of the mem-
bers dropping out. Few meetings were held. The
membership became so small that the order had to
suspend its operations until the beginning of 1904, the membership
had fallen to sixty-three, with debts of \$17,000. It was
at this time I decided to interest myself in the up-
building of the order, which I found to be a
colossal task, as the organization had lost the respect
and confidence of both manager and artist. I man-
aged, however, by dint of perseverance and hard
work, to free the order from debt and increase the
membership to 130 members, during the early part of
1906. During this time the first Big Chief took no
interest in the organization, attended no meetings and
gave it no thought. The president at this time paid
little or no attention to the advancement of the order
or betterment of conditions of its members. He
refused to make any concession, and during the whole of 1906 I sacrificed
my private business interests and devoted my whole time
to the interests of the White Rats, not receiving one
cent for either my time or expenses, and this con-
tinued until March, 1907, when the order had reached
450 members. At this time the members proposed
to me, owing to the rapid advancement and success of
the order, that an arrangement be made by which each
member should pay a weekly assessment to cover my
salary, expenses, which was refused by me, for
with the then rapid advancement of the order the
amount so raised would have reached the sum of
\$15,000 to \$20,000 per year, which I considered ex-
cessive. This brought about a proposition from me
in March which was accepted in April, 1907, namely:
I agreed to continue to devote all my time to the
business interests of the order and its members for
a salary of \$500 per week until the membership
reached 1,000. Then the salary was to be \$1000
per week, until a membership of 2,000 had been reached,
when the salary was to be advanced to \$2000 per
week. This proposition was unanimously accepted,
when I began to receive the \$500 a week late in April,
and within five months the order had advanced to
1,104 members, with a cash balance in bank of some
\$4,000."

"What methods did you employ to accomplish this
wonderful growth of the order and its financial
status?"

"The restoration of confidence with the artist, and
the respect of the manager, together with the arbitra-
tion agreement made with the United Booking
Office."

"Do you say, then, Mr. Mudge, that there was an
arbitration agreement with the United Booking Office
while you were president?"

"Certainly, there was."

"When was this agreement entered into, and
how?"

"During February, 1907, when the following agree-
ment was made:

"Ten White Rats of America.
"The White Rats of America, by reference of our president
with the representatives of the United Booking
Office of America, B. F. Keith, as president; Edwin
F. Albee, as general manager; Percy G. Williams,
as business manager, and the Western States Manager
Association, represented by J. J. Murdoch, we wish
to make this statement in forming a consolidation of
our interests."

"The distinct understanding between the parties
concerned in same was as follows:

"First: That an equitable contract shall be agreed
upon by the artist and the manager."

"Second: That there shall be no cutting of salary."

"Third: That there shall be no black-list, and that
all old scores shall be paid."

"Fourth: That we shall endeavor in every way pos-
sible to establish the most friendly relations between
the artist and manager, and in case of disputes to
arbitrate matters."

"Fifth: That in case of change of routes causing
an unreasonable shift of the artist being necessitated
by conditions that may arise, the manager shall bear
his share of the railroad expenses."

"(Signed) R. F. Keith, E. F. Albee, Percy G. Wil-
liams, J. J. Murdoch."

"Was this agreement lived up to by the Booking
Office?"

"Yes, in every way; and at no time was I refused
an interview with the heads of the United Booking
Office, and with the greatest respect as the president of the organization."

"At this time, had you arranged to arbitrate
troubles with any other manager outside of the United
Booking Office?"

"No, however, the agreement went beyond an
arbitration agreement, as I had been appointed sole
adjudicator of all troubles between the manager and
artist, of some 106 theatres in the West, and all
vaudeville theatres in the East, and all over 200
vaudeville theatres referred their troubles with the
artists to you, individually?"

"Yes."

"Would they abide by your decision?"

"Yes, in all cases."

"Then, Mr. Mudge, how do you account for the
report of the Board of Directors, made July 3, 1908,
in which they state that it was a pleasing reflection
on the honor of the order that they had entered into
a working agreement or permanent arbitration
tribunal with all burlesque, circus and vaudeville
managers, except Mr. Albee, of the United Booking
Office, who declined?"

"As the Board of Directors was elected after my
resignation, it was impossible for them to accomplish
what had already been accomplished by me individ-
ually."

"How do you account for the refusal of Mr. Albee
to arbitrate with, or in any way recognize, the com-
mittees of the White Rats?"

"I cannot answer for Mr. Albee. I only know that
at all times he treated me with the greatest respect
and was ever willing to enter into and settle any un-
derstanding with an artist to the perfect satisfac-
tion of all concerned."

"What do you think of the Howard-Barrison
case?"

"In my opinion, if Mr. Howard was a member of
the organization, his case should have been settled
privately in the lodge and not aired in public, thereby
laying the organization open to ridicule and comment,
which it certainly did."

"What do you think of the present policy of the
White Rats?"

"I do not approve of the anarchistic and red flag
methods now employed, and do not believe the or-
ganization can continue to be successful under those
conditions. I think that any organization of this
kind must establish and continue friendly relations
between manager and artist without encroaching upon
the personal rights or privileges of either."

"Do you know, Mr. Mudge, that members of the
Rats state that you received large sums of money
from Klav and Erlanger to assist them in settling
the late trouble, and that you were dishonest in your
methods?"

"Yes, I have heard all this, and what is more,
these statements were made by men who even after
having made them professed to be my most sincere
friends, and at the proper time they will expect to
have to account to me in a court of justice as to

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Allow me to submit for your inspection professional copies
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the grounds upon which they base their accusations.
In receiving money from Klav and Erlanger, Mr.
Albee or any other manager, this is the basest and
most cowardly fabrication and only worthy of the
kind of men who spread the report. I never once
accepted money from any one, although I often re-
ceived money from performers for services and favors
rendered. It was in each and every case immediately
returned, a fact well known to Mr. Deane, late sec-
retary of the order. I worked assiduously and honest-
ly for the benefit of the organization while I was its
president, accepting no graft of any kind from any
one, and I defy any member of the organization to
name, prove or point out one single or dishonorable
act on my part."

"Mr. Mudge, will you tell me the real reason for
your resignation?"

"For some time there had been a clique formed
consisting of a few soreheads, who for some reason
could not get bookings or borrow the money of the
organization, and had been previously arranged to destroy the respect
and confidence of the manager, and at each meeting
propositions were made that would have disrupted the
organization, which methods I disapproved of at all
times, and not being a free eater or a grandstand
speaker, or wine opener, I became unpopular with
the clique, who took advantage of my position
in the chair and insulted me at every opportunity.
I have since learned that this was a put up job to
make me resign, and thus open up the treasury to the
few. I stood it as long as I possibly could. In addi-
tion, a large part of the trouble, in my opinion, was
jealousy. There is no doubt, but that I was presi-
dent of the organization, not only in name, but in
fact, and had the respect of every manager, and
I did all the work alone without the assistance of a
business manager, and with only one stenographer
and secretary. The climax came at the meeting held
on Feb. 6, 1908, when, as usual, I was made a
target for all kinds of attacks by the anarchists, who
were determined to fight my ideas and the man-
agers at any cost; and as the by-laws provided that
the lodge could in no way interfere with a member's
personal right or privilege, I objected to the adoption
of any motion that would affect the standing or
progress of the order and its absent members; as the
meeting was in control of the 'never workers,' they
saw that they could not move me by their under-
handed, dishonorable tactics, and a member who
had placed himself in the line for higher hon-
ors, which have not yet matured, proposed that
my salary be reduced to \$25 per week. Being al-
ready disgusted with the treatment I had been re-
ceiving, and discovering at every meeting that plots
were being made to insult me, and knowing that no good would come from the adoption
of their methods, and the clique being dissatisfied
with mine, and as it was practically the clique that
controlled the lodge, my position was most unpleas-
ant; and I therefore decided to stand in my resig-
nation, not only as president, but as a member, know-
ing that I was leaving the organization at its high-
est point of prosperity and respect. There is not one
member who can truthfully say I did him a wrong
thing, or that he was ever dissatisfied with me, and
acknowledge the fact that I went out of my way to
render them service and get them booked when they
could not get contracts themselves; and far from my
accepting any money, I, on the contrary, had given
to many out of my own private purse; and to-
day there are several prominent members who owe
me borrowed money. These things they forget. I am
accused of having thrown them down when they were
in trouble. That is not true. They made my pos-
ition so uncomfortable, I could not stay, and I could
not decent man, stand it. I took the organization when
it was down and out and badly in debt, with only
sixty-three members. When I resigned there were
about 1,400 members, no debt, and a cash balance in
bank of over \$25,000. I have been a member of the
order ever since before in the history of vaudeville,
a beautiful clubhouse, and the respect and confidence
of every vaudeville manager in America and Europe.
I think this record will speak for itself, at least
every honest, right-minded man and woman in the
vaudeville profession."

MRS. BLANEY RECOVERS

Mrs. Harry Clay Blaney (Kitty Wolfe), who had
been quite ill for several weeks, has entirely re-
covered, and, with her husband, will open in vaude-
ville Oct. 12 at the Majestic Theatre, Chicago, pre-
sented a new comedy sketch called *The Boy, the
Girl and the Doctor*. Mrs. Blaney has been at Mount Clemens taking
the baths, and both have been greatly benefited.

HARRIGAN HAS NEW ONE.

James Harrigan, the comedy juggler and comedian,
who has originated many slang expressions that have
passed into the language, has been spending the Sum-
mer perfecting himself in the delivery of a new mon-
ologue that he may put on soon, if given the proper
sort of encouragement. Harrigan says he takes to
tell how good the new material is and will let it
speak for itself.

VAUDEVILLE JOTTINGS.

Work was begun on a new vaudeville theatre at
Columbia, S. C., on Sept. 21, and it is expected to be
ready for business Oct. 30. It will have a seating
capacity of 1,100 and will be called the Lyric. D. H.
Rockefeller will be the manager.

Francesca Parker has been engaged to support
Taylor Granville in the one-act version of *The Star
Bout*.

Irene Franklin and Burt Green resumed work
on Oct. 5 at Hammerstein's. A Version of *Salome*,
based on the Sullivan-Considine time Sept. 13 at
the Wigwam Theatre, San Francisco, making a sen-
sation and packing the theatre at every performance.

At San Francisco, on Sept. 28, Mr. Emery appeared
in the title-role of *The Devil in the Play*, Indiana
Munn. The play as presented by Mr. Emery will be
condensed and will be used by him over the circuits
where he has been engaged as an added attraction.

Gladys Sears has canceled her vaudeville time and
has signed contracts to star in the play, *Indiana
Munn*, playing the part of Polly Jenkins, a wait from
New York, and introducing her specialty in the third
act.

It is possible that a new theatre to be erected in
Kalamazoo may be booked through the Mirror office.

Helen Pullman, the child actress, is reported to
have scored a hit in *Puck* and the *Dream-Lady*, in
which she is supported by Edith Sharpe.

Julio Herne will open her season Oct. 4 at the
American, St. Louis, in a new playlet, called *A Moun-
tain Cinderella*, written by her, in collaboration with
George D. Parker. Miss Herne is booked over the
Orpheum circuit.

Valentin Bergey has accepted, for early production,
a new and original play by Edward Weitzel. The
play has a circus atmosphere, and Miss Bergey's

MUSIC PUBLISHERS.

A STIRRING MARCH SONG

WHEN THE BAND STRIKES UP DIXIE

PUBLISHED BY

LEO FEIST

134 W. 37th Street, New York City

character is away from everything that she has done
in vaudeville. She has engaged Alice Grant for the
leading heavy in the play, which is called *Zaida*, Lion
Queen.

Walter H. Cluxton has been engaged to create the
leading part with Margaret Wycherly in her sketch
produced at Keith's Theatre, Providence, on Oct. 5.
Devore Farmer, who has been starring in the Middle-
West for the past two seasons in *Romeo and Juliet*,
Richard III, *The Taming of the Shrew*, and David
Garrick, will enter vaudeville as a headliner in a
sketch entitled *The Past Trick*, under the manage-
ment of E. Pelletier.

Robdelilla, a celebrated Mexican wire walker, has
been engaged by Percy G. Williams to open at the
Colonial Oct. 12.

Walter H. Cluxton produced a musical sketch called
An Old Man's Darling at the Bijou, Perth Amboy, N. J.,
week of Sept. 21, and it was so well received that
it was made the feature act in the billing after the
first performance.

Amelia Maset was one of the volunteers at the ben-
efit for the P. W. L. held recently at the New York
Theatre. She does songs and acrobatic dances.

"Jack" Farrell, for several seasons connected with
amusements at Brighton Beach, sailed last week for
London, where he will act as representative for Joseph
Hart.

William Jerome and Jean Schwartz have signed to
appear at the Victoria week of Nov. 20. Mr. Jerome
will sing and Mr. Schwartz will play the piano.

Claire Romaine, who opens at the Colonial this
week, says she has made arrangements to have sev-
eral genuine plum puddings sent over from England,
which she will give as presents to her friends on this
side at Christmas.

Frank and Della Williams, while playing Brantford,
Canada, week of Sept. 7, met with a loss that has
handicapped them greatly. On the afternoon of Sept.
11, there was a terrific explosion of natural gas that
wrecked the theatre and a whole business block,
causing the death of several persons. Fortunately
the accident occurred when the theatre was empty,
or the loss of life would have been awful. The
Williamses lost their entire wardrobe.

David Livingston and Ethel Hollingshead are meet-
ing with success, presenting Mr. Livingston's comedy
dramatic playlet, *The Cattle Thief*, on the Western
circuit.

The press comments throughout the country con-
cerning Tom Waters in the character of Nat, the
Tailor, in *Coming Thru the Rye*, are indicative of
the fact that the right man is in the right place.
Mr. Waters is well known as a clever and conscien-
tious artist, and his work is a shining example of
what close application can and will do.

Justice Giegarich in the Supreme Court signed a final
decree on Oct. 1, granting a divorce to Joseph K.
Emmet from Lydia Emmet, known on the stage as
Lottie Gilman.

Harry Le Clair has added a new "Devil" song to
his act, which is one of the best things he has ever
done.

Fields and Woolley will resume their vaudeville
dates soon, the Blaney production with which they
were being featured having closed.

The Majestic Quartette has been booked by Weber
and Allen over the Western States circuit.

George Kane, formerly a vaudeville performer, is
suing the North Jersey Street Railway company for
\$20,000 damages. Miss Kane alleges that she was
badly hurt while trying to alight from a car on Dec.
12, 1907.

The Lyceum Theatre in Atlanta closed suddenly at
the end of its first week. Joseph W. Wells, man-
ager, sent word on Saturday night that he had only
\$26 to meet a payroll of \$1,100, and had come to New
Orleans to try to negotiate a loan with which to
pay off and resume, if possible. The house had just
been altered at an expense of \$8,000. Four business
men were the cause of the failure.

Davenport Marshall began a special re-engagement
as leading juvenile with Harry Corson Clarke, on Oct.
5, at Forepaugh's Theatre, Philadelphia.

John Hennings, of Hennings, Lewis and Hennings,
and Winnie Hamlet, late of the Navajo Girls, were
married in Chicago, Sept. 28. Mrs. Hennings will
leave the stage and travel with her husband.

Percy Challenger, the Anglo-American character
actor, has been specially engaged by Macdowell and
Trescott for the part of William Jennings Grimes, in
their new sketch, *A Man of the People*, now booked
for the Keith and Proctor circuits.

May Tully's sketch, *Moss*, written by Rachel
Cuthbert, is said to give the clever star unusual op-
portunities for emotional work.

Emma Francis and her Arabs has had her foreign
dates extended and will remain in Europe until Jan.
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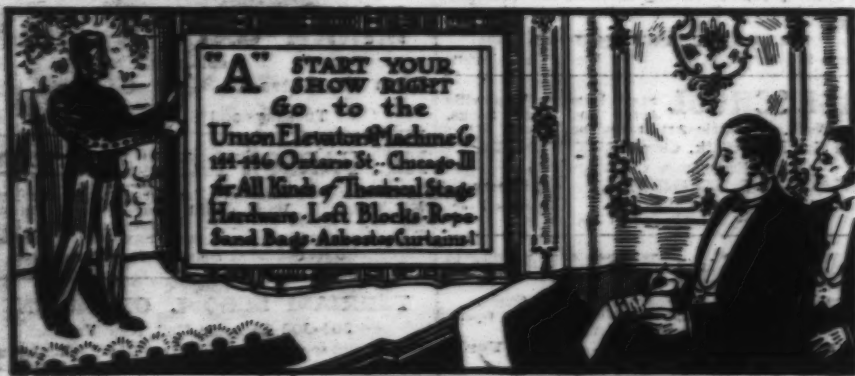
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